

**A RELEVANCE THEORETICAL ANALYSIS OF THE COMMUNICATIVE  
EFFECT IN SELECTED CONTEMPORARY KIKAMBA GOSPEL MUSIC**

**BY**

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## DECLARATION

This thesis is my original work and has not been presented for a degree at the University of Nairobi or any other university or institution for any other purpose, to the best of my knowledge.

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## **DEDICATION**

For my dear son, Alfred Lundi; you are my source of inspiration.

My wish is that you grow to glow with knowledge and wisdom, thriving in the fear of the Lord.

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## **ABSTRACT**

This study presents results of a research carried out to find out the communicative effect in selected contemporary Kikamba gospel songs. Music communicates, and influences people's behaviour and perceptions. Contemporary gospel music in Kikamba is no exception where such communication is concerned. The communication can be through the song text or other factors such as the songs tune, aspects of performance, instrumentation, among others. This study focuses on the communication of music through its lyrics.

The aim of this study is to analyse the communicative effect of six selected contemporary Kikamba gospel songs based on the relevance theory of meaning. To communicate to the listeners, the singers have had to use language creatively to package their messages. They have done so by employing various communication strategies that have been highlighted in this paper.

Music contains both explicitly and implicitly communicated messages. The relevance theoretic account of these notions is used in analysing the messages contained in the selected songs. To further find out the communicative effect, a questionnaire was administered and the responses analysed. The findings of this study show that there is effective communication in the selected contemporary Kikamba gospel songs through the use of language.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the Study

Gospel music is a music genre that generally deals with religious and largely Christian themes. These themes are based on sacred texts and religious traditions. In fact the word gospel means good news, referring to the New Testament's story about Jesus Christ. White (2014) says that essentially gospel songs are songs of testimony, persuasion, religious exhortation or warning. The messages contained in gospel music are intended to reach the young and old audiences anywhere in the world. Gospel songs also reflect aspects of the personal religious experiences of protestant evangelical groups and at times also the Roman Catholics.

Badshaw (2014) says that, the term gospel music emerged in the mid 1800's. Previously, in the churches, there had been gospel hymns, which can be said to be 'stately dignified' religious songs with definite references to the gospel message of the New Testament. Evangelist Dwight L. Moody and Ira D. Sankey developed a new kind of religious music different from the hymns which is today's gospel music. The belief here was that hymn singing was one of the most important elements of a church service; it provided an ideal way for worshipers to take part in worship. These music revolutionists believed that it was prudent for the words of the hymns to be understandable and pertinent to the lives of the people singing. In other words, they felt that the songs should be in the vernacular of the people. He also believed that the melodies should be such that people remembered them for several days. Therefore there was a great change in the kind of music sung in churches and generally in religious gatherings of Christians.

Talking about the history of gospel and spirituals, Darden (2005) says that the changing music brought about a new style of performance, a style that emphasized movement and improvisation, a style that demanded emotional involvement and personalized expression. This is in line with what Moody believed in that the congregation had to be

more involved during worship. Building on these beliefs, there evolved the contemporary gospel music.

According to White (2000-2015), contemporary gospel music was pioneered in the 1980's. This kind of music is a more polished version of the earlier gospel music for it draws influence from modern genres like R&B, Jazz, and even hip-hop. Musically, it resembles urban music.

The contemporary singer uses language that is used and understood by today's audience. They sing about what people go through in the present society. Akuno (2008:187) observes that by listening to music of a particular period, it is easy to map out the social issues that affected society or events that attracted attention at that time. The contemporary singer reflects the society from which he or she comes from through language. The contemporary gospel musician therefore sings not just on purely gospel themes but also addresses issues in the present society while providing a solution to the same from a religious perspective.

Therefore this study endeavours to study contemporary Kikamba gospel music for it is highly significant to the Akamba people especially in religious terms. The study will also show the way in which language has been used to deliver messages from the singers to the listeners.

Studies have been done on Kikamba secular music and their use of language; for example, Musyoka (2011), *The Kamba popular songs: A study of performances* by Bosco Mulwa and Kennedy Wambua. There have also been a number of scholars who have analysed language as used in music from their communities, for example Keter (2013), *Style and the portrayal of women in four contemporary Kipsigis songs*. There is also, Omolo (2014), *A Lexical pragmatic approach to Ohangla music: A case of metaphors*. Kikamba gospel music seems neglected just as generally, little has been done on Kenyan gospel music. It is on this basis that this study is aimed at investigating how selected contemporary Kikamba gospel musicians use language to communicate in their music.

This music is played in radio stations, and in local T.V stations. They are also sang and played in churches and religious gatherings, especially in Kikamba speaking regions. Most of the songs sampled for this study are also available in you tube, over the internet.

## **1.2 Statement of The Problem**

As stated by Koszalka (2014:4) many scholars have already studied and ascertained that music has the ability to communicate (Shepherd (1986); Peterson (1986); Stamov and Crary (1999) Kopiez and Lehmann (2008) and many others): it communicates deeply and constructs individual personalities and values. There are many factors that influence the way music communicates. The factors are similar to those displayed in the established general communication models whereby there is a message which is coded from the sender and a receiver who decodes it within a given context. Koszalka (21014: 10) the link between music and its communicative properties is essential, and like all forms of communication has the opportunity to transform perspectives, persuade, and create a general understanding of time, place, and event.

Music communicates both explicitly and implicitly. The most explicit message is in the song text. Other messages are in the musical sound, performance of the musician and both the physical and historical contexts of the performance. The implicit messages can also be in both the musicians and the audience. The audience interprets the messages they are receiving and give them meanings. Guevara (2005:17) argues that what popular music conveys to their audience is based on content analysis of the songs' lyrics.

This study therefore aims at investigating the effectiveness of the communication of the messages in the selected contemporary Kikamba gospel music and finding out what communication strategies the musicians employ in delivering their message from a relevance theoretical perspective. To the best of my knowledge no study has so far addressed the communicative effect in selected contemporary Kikamba gospel music. This study therefore seeks to fill this research gap.

This study shall be guided by the following questions:

1. What communication strategies have been employed to convey the messages in the selected contemporary Kikamba gospel songs?
2. What are the thematic concerns communicated in the selected contemporary Kikamba gospel songs both explicitly and implicitly?
3. Have the messages in the selected songs been received by the listeners?

### **1.3 Objectives of The Study**

The study shall be guided by the following objectives;

1. To find out the communication strategies employed in the selected songs to communicate their messages.
2. To analyse the messages communicated in the selected songs and categorize them according to their thematic concerns.
3. To apply relevance theory of meaning to determine whether the messages in the selected songs have been received by the listeners.

### **1.4 Hypotheses**

The hypotheses to be tested in this study are;

1. Contemporary Kikamba gospel music employs several communication strategies.
2. Contemporary Kikamba gospel music can be categorized according to the thematic concerns in the songs.
3. Relevance theory of meaning can be applied in analysing how the messages in contemporary Kikamba gospel music are communicated and received by the audience.

### **1.5 Rationale and Significance of The Study**

This study is important for it provides an insight in examining how selected contemporary Kikamba gospel music communicates using a relevance theoretical approach. The field of communication in Kenyan gospel music is relatively neglected. This study therefore provides an eye opener to interested scholars in this field. The study also provides a source of reference to scholars of linguistics who may be interested in

finding out stylistic devices employed by contemporary Kikamba gospel musicians as analysed using the relevance theory.

The study may also be of significance to other scholars who may be interested in studying the communicative effect in other music genres or in other languages.

Artists may also benefit from this study by finding out how their music communicates as analyzed by relevance theory. The study is significant to the field of linguistics, particularly pragmatics because the study seeks to analyse selected contemporary Kikamba gospel songs focusing on their explicit and implicit communication.

### **1.6 Scope and Limitation of The Study**

Music communicates through various aspects such as the instrumentation, the melody, the mood, rhythm, the performance and the performer too as well as the lyrics. This study limits itself to communication of music through its lyrics, that is, the text, in selected contemporary kikamba gospel songs. The study focuses on both what is said explicitly and what is implied and the analysis shall be based on the relevance theory of meaning.

This study shall also limit itself to how the audience interprets the messages in the music's lyrics and not the psychological effects that the music has on them. The intention of the musician shall not be looked at in this study but rather the study shall focus on the effectiveness of the musicians' communication to the listeners of their music. The focus shall be on how the listeners receive the messages as communicated by the musicians in the songs' lyrics.

The study shall limit itself to three contemporary Kikamba gospel musicians and not all the musicians in the genre (this shall be elaborated further under methodology). The study shall also limit itself to gospel music in Kikamba and not secular music. Gospel Music may be hymns, choral music among others: this study shall only focus on contemporary music as defined in the background to this study.

## **1.7 Theoretical Framework**

This research is mainly based on relevance theory. Relevance theory (Sperber and Wilson 1985, 1995, 1998, 2002, Wilson and Speber 2002, 2004) is a cognitive based pragmatic theory which seeks to identify underlying mechanisms that are rooted in human psychology so as to explain how human beings communicate. It postulates that every moment, the mind is confronted with much more information than it can possibly attend to. To operate efficiently, it must assign its memory and processing resources selectively to information which seems likely to improve the individuals overall representation of the world. Relevance Theory therefore is based on definition of relevance and two principles of relevance: **cognitive principle** and **communicative principle**.

Relevance Theory puts forward a basic theoretical claim of cognition: that the human mind has evolved in such a way that it is biologically disposed to pay attention to that input or information that is potentially relevant. The same mind has the ability to constantly filter and dismiss information that is potentially not worth processing and this is taken by the cognitive principle of relevance (Yus 2008:32)

### **1.7.1 The cognitive principle**

Human cognition tends to be geared to the maximization of relevance Wilson and Speber (1995:260) Relevance here is defined as a potential property of inputs that makes them worth processing Wilson and Speber (2002:230).The inputs could be an external stimuli(sights, sounds, utterance, actions) or an internal representations (thoughts, memories, conclusions of inferences). An input becomes relevant to person if it connects with background information already available to the hearer; say by answering a question he had in mind, improving his knowledge on a certain topic, settling a doubt, confirming suspicion or correcting a mistaken impression Wilson and Speber (2004:251)

Relevance is also seen to depend on an individual's ability to process an input in a context of available assumptions to yield a positive cognitive effect which is a worthwhile difference to the individual's representation of the world. According to Yus (2010:688) relevance can be evaluated following a cognitive benefit procedure.

### **1.7.2 Positive cognitive effects**

Cognitive effects are of three main types;

- i. **Strengthening** a contextual assumption;
- ii. **Contradicting and eliminating** a contextual assumption;
- iii. Combining with a contextual assumption to yield a **contextual implication**.

Processing effort is the mental effort needed to represent the input, access a context of background information, and derive a set of cognitive effects. Information that reinforces previous assumption (strengthens) contradicts and eliminates (abandons/revises) previous assumption or combines with previous accessible assumption. Assumptions are mental representations of aspects of the world: propositions that are believed by the individual or at least given some degree of credence.

The notion of positive cognitive effect is needed to distinguish between information that may seem to be relevant and that is actually relevant. Wilson and Speber (2002) notes that efficiency in cognition is all about allocating processing resources so as to maximize cognitive effects. What makes an input worth to be picked from a mass of competing stimuli is the positive cognitive effects, the greater the positive effects which can be achieved by processing it then the more relevant the input is. The smaller the processing effort required to derive these effects the greater the relevance.

### **1.7.3 Processing effort**

This is the mental effort required to process an input to the point that its cognitive effects are derived, i.e. the effort taken to represent the input, access contextual information and derive effects. Processing effort therefore is seen as the sum of the effort involved in perception, memory and inference Wilson (2009:394) cited by Allot (2013).

Relevance therefore is dependent on two factors: cognitive effects and processing effort. Thus according to Wilson and Speber (2004:252) relevance can be comparatively seen as:

- (a) Other things being equal, the greater the positive cognitive effect achieved at the time an input is processed the greater the relevance of the input to the individual at that time.
- (b) Other things being equal, the greater the processing effort the lower the relevance of the input to the individual at that time.

The cognitive principle captures a human mind's tendency to automatically attend to information that is most relevant (Noh 2000:63) cited by Kihara and Schroeder (2012). If Human beings pay attention only to relevant information, a speaker by claiming an audience's attention creates an expectation of relevance in particular that, the information he is attempting to convey when processed in a context he believes the audience has accessible, will be relevant enough to be worth the audience's attention.

Relevance Theory postulates that each utterance raises an expectation that will be optimally relevant; this is because each utterance is an ostensive stimulus. This is stated in the communicative principle.

#### **1.7.4 The communicative principle**

Every act of overt communication communicates a presumption of its own relevance. This principle states that an act of ostensive communication automatically communicates a presumption of relevance; Wilson and Sperber (1995:158) has the idea that the communicated information guarantees some relevance that is whenever somebody communicates or talks to us we get into a relevance- seeking procedure looking for the guaranteed relevance and our search is dependent on this communicative principle. The expectation of relevance created in the hearer is not a maximal one but an optimal one (Noh 2000:64) cited by Kihara and Schroeder (2012)

Wilson and Speber (2004:256) note that the communicative principle and the notion of optimal relevance are very important to relevance theoretic pragmatics.

An ostensive stimulus is optimally relevant to an audience if and only if

- (a) It is relevant enough to be worth the audience's processing effort.
- (b) It is the most relevant one compatible with communicator's abilities and preferences.

Clause (a) states that an ostensive stimulus (e.g. an utterance or a thought) should be at least relevant enough to be worth processing and to achieve cognitive effects.

Clause (b) states that an ostensive stimulus is the most relevant (i.e. yielding the greatest effects and the smallest processing effort) one the communicator is willing and able to produce. The communicator wants to be understood, it is therefore in her interest within the limit of her own capabilities and preferences to make her ostensive stimulus as easy as possible for the audience to understand, and to provide evidence not just for the cognitive effects she aims to achieve but also for further cognitive effects which by holding his attention will help her achieve her goal, Wilson and Speber (2004:257). Yus (2008:133) sees communication as a game in which speakers when designing or packaging their utterances aim at relevance while the hearer when looking for an interpretation aim at the same relevance. In communication and interpretation of utterances relevance becomes the key and requires participation of both the speaker and the hearer.

### **1.7.5 The relevance-theoretic comprehension procedure**

According to the communicative principle of relevance, every ostensive stimulus in effect conveys to the audience the claim that it is optimally relevant. A stimulus is optimally relevant to the audience if they can find an interpretation that is at least relevant enough without greater processing effort. The audience should follow a path of least effort in computing cognitive effects considering interpretations in order of accessibility and accepting the first interpretation which satisfies their expectation of relevance. This is what motivates the comprehension procedure;

- (a) Follow a path of least effort in computing cognitive effects: test interpretative hypotheses (disambiguation, reference assignment, contextual assumptions, and contextual implications).
- (b) Stop when your expectation of relevance is satisfied.

Wilson and Speber (2004:261) presents sub-tasks of the relevance theoretic procedure, Relevance Theory sees human cognition to be dynamic, flexible and capable of accessing

context, enriching the utterance at the explicit level and deriving implicated conclusions at the same time constrained by the innate search for relevance.

### 1.7.6 The Notion of Context

Speber and Wilson (1995:15) define context as a psychological construct, a subset of the hearer's assumption about the world. These assumptions and not the actual state of the world affect our interpretation of an utterance. Context is a subset of the individuals old assumption with which new assumptions combine to yield a variety of contextual effects , Speber and Wilson (1995:132) Many different sets of assumptions from diverse sources (long term memory, short term memory, perception) might be selected as context; (1995:135).

Schroder (2005:8) asserts that context is like an encyclopedia of the world; it contains the values and norms of a society, the personal belief system, the cultural norms, in short, all the knowledge that the communicators have stored in their minds at the time they enter a conversation. The term for context in Relevance Theory is cognitive environment. In the interpretation of utterances, context is not given, but constructed on-line (pragmatically adjusted) out of the cognitive environment, in accordance with the requirement of locating an interpretation that is relevant with the principle of relevance.

Pilkington (2000:117) as cited by Schroeder (2012) asserts that some contextual assumptions become more salient, and they are the ones that potentially come to play a significant role in the interpretation process. The process of selecting the salient contextual assumptions is guided by the principle of relevance.

Speber and Wilson (1995:17) say that, the context which allows interpretation to be recovered by the listener should be identical to the one envisaged by the speaker. This means that both speaker and listener should have similar assumptions.

Contextual information helps filter out all possible interpretations except the one that is intended by the speaker. Consider the following Kikamba example;

*Nyie ni ngombo ya Yesu*

Gloss, *I am a slave of Jesus.*

The word *ngombo*, (slave) has a negative connotation in a general sense, of a person that works without pay and has no rights before their master. Given a religious context, arrived at because the statement is used in a gospel song, the negative connotation is turned positive to mean, a person totally sold out to Jesus.

Concepts give access to assumptions, when context is added yield contextual implication, Moreno (2007:104). Speber and Wilson (1995:15) give the following as part of context which may play a role in interpretation of utterances:

- i. information about the immediate physical environment
- ii. preceding utterance
- iii. religious beliefs
- iv. general cultural assumptions
- v. Beliefs about the mental state of the speaker, among others.

The above determine whether the speaker uses explicatures or implicatures in their communication style depending on his judgement of the hearer's assumptions expected to already exist in his cognition.

### **1.7.7 Explicatures and Implicatures**

Wilson and Speber (2004:264) note that explicatures and implicatures are arrived at by a process of mutual parallel adjustments with hypotheses about both being considered in order of accessibility. The hearer will tend to choose a first accessible interpretation in terms of the balance between cognitive effects and processing effort, Yus (2008:143). An implicature gives rise to extra (different) effects and demands extra effort compared to an explicature.

Carston (2002) defines an explicature as ostensibly communicated assumption which is referentially developed from one of the incomplete conceptual representations (logical form) encoded by the utterance. Blakemore (1992) notes that explicatures have to be determined in all communicative interactions and they can be derived through enrichment which includes : disambiguation, reference assignment, free enrichment and concept adjustment(broadening and narrowing). Carston (2002) notes that an implicature

is any other propositional form communicated by an utterance, its contents consist of wholly pragmatically inferred matter. Inference therefore must be done to understand the speaker's meaning. Carston's definition of explicatures and implicatures follows from Speber and Wilson (1986/95:182) distinction of the two propositions:

An assumption communicated by an utterance U is an explicit if and only if it is a development of a logical form encoded by U.

Speber and Wilson (1986) call an explicitly communicated assumption, explicature and any other assumption but not explicitly so is implicitly communicated hence an implicature.

In relevance theory, implicatures are typically **intended contextual implications**. To satisfy his expectations of relevance, the hearer is justified not only in disambiguating and assigning reference in a certain way, but also in enriching the explicit content (explicatures) to a point where it combines with an easily accessible context to yield enough implications to satisfy the hearer's expectations of relevance. The **explicature** is the first **inferential enrichment** of the encoded meaning that yields enough **implications** (and other cognitive effects) to satisfy the hearer's **expectations of relevance**. On this approach explicatures are recovered by a mixture of **decoding** and **inference**.

## **1.8 Literature Review**

This section presents existing literature review on earlier research carried out on related studies. I shall pick on works done on the analysis of music especially on their communicative aspects. Reference shall also be made from works of literature based on communicative functions of pieces of art. I will also make use of theoretical literature books based on the development of the relevance theory.

Omolo (2014) A Lexical Pragmatic Approach to Ohangla music: A Case of Metaphors, studies the intention of Ohangla singers in their use of different metaphors. He determines that context plays a major role in determining the intention of the singer

(speaker). This study differs from the current one not just in the theoretical framework but also in that the current study focuses on the listener as opposed to the speaker.

Damaris Partisau, in her study titled “Sounds of Change and Reform: Appropriation of Gospel Music in political Discourses in Kenya” highlights the role that gospel music play in addressing a wide range of issues in society. She says

Gospel music is not only heavily appropriated in political discourses but is also used to address a host of other issues society. Gospel in Kenya address a host of social ,political, economic and religious issues such as HIV/AIDS, sexual abuse, corruption, ethnic clashes, drug abuse, poverty, bad governance and economic hardships and attempt to provide solutions to these issues in their music (69).

Her study contributes to the current study by not just acknowledging that gospel music communicates but by also asserting that it is highly relevant in the society because through the messages it bears, it can impact on the society. Her study also suggests a way in which gospel music can be categorized depending on the message that a particular song bears.

Korir (2013) in; Appropriation of Kipsigis Idiom in Selected Gospel Songs of Joel Arap Kimetto, focuses on the nature and the function of the Kipsigis traditional idiom in the contemporary gospel music and how the artist’s strategy of appropriating the idiom diffuse tensions between the Kipsigis culture and Christianity. Though his work is based on literature, it is beneficial to the current study in that the analysis of the use of idioms in the songs is an example of how music can use language to communicate and even propagate certain agenda in the society.

Koech (2013) in; A study on figurative language used in selected Kipsigis songs, a lexical pragmatic analysis, presents the results of linguistic study on the language used in selected Kipsigis songs. The study aimed at examining lexical items that form the nucleus of meaning and analyzing its variation as perceived by the audience. The current study is

aimed at analyzing how meaning is interpreted by the audience and hence it can borrow a lot from this analysis. The selected songs were analyzed in terms of their style while conveying messages as a form of language use in context. The current study benefits again in that, it is aimed at analyzing the receiving of messages in contemporary gospel music based on relevance theory which puts into account the issue of context as well.

Keter (2013) carried out a stylistic investigation of the relationship between the portrayal of women and the linguistic style used in contemporary Kipsigis songs. She carried out a relevance theoretic analysis of style to arrive at the singers' intended and implied meanings of the songs from which different portraits of women were accessed. Her study is beneficial to the current study in that the same relevance theoretical analysis is going to be used to show how contemporary Kikamba gospel music communicates and especially on explicit and implicit messages.

Ochoki (2010) gave the study of songs a pragmatic approach. She studied Kenyan Hip-hop lyrics and looked at the linguistic nature and the characteristics of the songs and their interpretations. She identified the use of lexical items and expressions singers use like lexical choice, borrowing, neology, euphemism among others. She also established that context is essential in the interpretation of such expressions. The study is beneficial in that it emphasizes the role of context in information processing which the present study heavily relies on.

Ooko (2008) *Gender Discourse in the Kenyan Print Media: A critical analysis of the text of Oyunga Pala of the Daily Nation*, studies how language is used to perpetuate gender inequality as portrayed by showing that what is seen as common sense and natural way of expressing oneself can in fact turn out to convey ideological insights. The use of language resources such as passivization, speech acts, pronominalization among others she asserts that they contribute to the communicative function of the work. This study benefits the current study in the basis of how the communicative function of the piece of art is achieved.

Kihara and Schroeder (2012) have done a relevance theoretic analysis of Mchongoano in which they conclude that the context and assumptions stored in the memory about somebody or something are important in interpretation of mchongoano and recognizing humor. The current study can borrow from this study especially in that it is aimed at analyzing how messages are interpreted in selected contemporary gospel songs.

Irungu (2011) The role of explicatures and implicatures in advertising discourse; a comparative study between Gikuyu and English using relevance theory, the study reveals that advertisers must learn their audience's way of thinking as well as other factors that motivate them, in relevance theoretic terms, an advertiser and his target audience must have a mutual cognitive environment in order to achieve optimal relevance. The study also reveals that linguistic choices affect messages to be received by listeners and also the processing effort to be applied.

Sperber and Wilson (1986) postulates that humans automatically turn their attention to what seems relevant to them and this is a typical aspect of the mental activity where human beings tend to pick on the stimuli which seem to yield relevance. An act of ostension carries a guarantee of relevance and this is what they refer to as principle of relevance 'each act of ostensive communication communicates presumption of its own optimal relevance'. Relevance Theory views human communication as an ostensive-inferential process.

Yule (2010:129) explains that we must use the meanings of words, the context in which they occur, and some pre-existing knowledge of what would be a likely message as we work toward a reasonable interpretation of what the producer of the sign intended to convey. The interpretation of the meaning of the sign is not based solely on the words, but on what we think the writer intended to communicate. This is important to the current study since the hearer of contemporary Kikamba gospel music is expected to interpret the words used in order to get what the singer intended to communicate.

## **1.9 Methodology**

The method used in this study is both qualitative and quantitative. This section deals with a description of data collection instruments and the procedure of administering such instruments.

### **1.9.1 Data Collection**

The study shall be based on six purposefully selected songs based on the following categories which are the broad categories under which most contemporary kikamba gospel songs lie;

- (a) Gospel songs of worship (addresses God in thematic concerns of thanks giving or simply reverence)
- (b) Songs of testimony/ encouragement (based on singers life story or a narration of a person's life)
- (c) Songs on general life issues (such as politics and social concerns)

Most of the songs selected for this study shall be downloaded from the internet, precisely YouTube which is a very popular way of getting contemporary songs in the current age. The songs are also available in commercially produced video disks available in almost all music shops in the Kikamba speaking regions and beyond. To gauge the popularity of the songs during selection, I shall focus on requests made by listeners of Kikamba Radio stations such as Musyi FM, Mbaitu FM and Athiani FM. Listeners of these Radio stations make requests for the presenters to play particular Kikamba gospel songs. The selected songs are quite popular even outside church meetings and are played during events like weddings and fund drives. This study shall be based on the works of these very popular contemporary Kikamba gospel musicians:

- i) Steller Mengele
- ii) Wilberforce Musyoka
- iii) Justus Myelo

The musicians of the selected songs are all native speakers of Kikamba language. Their various dialects of Kikamba are not of importance to this study since all of them sing targeting the entire Kamba population. This means that they try to strike a balance in their choice of words so as to capture the intended audience. Gender balance shall be considered in the selection of the musicians in that songs selected shall be from both male and female musicians.

The six selected Kikamba gospel songs shall be analysed with the aim of finding out their communicative effect as interpreted by the listeners.

To find out the effectiveness of the communication to the listeners, the selected songs shall be provided to twenty Kikamba speakers and a questionnaire investigating the same shall be issued to them.

### **1.9.2 Data Analysis**

The songs collected shall be in the base language – Kikamba. Each song shall be transcribed into English, the language of the study. As a native speaker of Kikamba, the researcher shall make the translation into English, making it as close as possible to the original meaning of what the singer meant. Where in doubt, I shall consult other native Kikamba speakers especially one of my supervisors, Prof. Kineene wa Mutiso.

After collecting the songs and transcribing them, I shall analyse them according to find out the communicative strategies employed in them to bring out the messages they bear. Next, I shall look into the messages that have been communicated to the listener by checking the interpretation of the explicit message and the implicit message based on the relevance theory of meaning.

Responses from the questionnaire shall be analysed by checking them against the researcher's relevance- theoretic analysis of the explicit and implicit messages. The results shall be interpreted accordingly and observations made shall be presented so as to necessitate conclusions to be drawn regarding the communicative effect of the selected songs.

### **1.10 Conclusion**

This chapter formed the basis of the study. The topic of the study was introduced and a background to the study given. The questions that the study seeks to answer were stated and the hypothesis that the study seeks to prove were also stated, reflecting the topic of the study. The rationale for the study followed to express the gap in the analysis of the communicative effect in contemporary Kikamba gospel music. The scope and the limitation of the study confined the study to the analysis of the selected songs as interpreted by the listeners. In the theoretical framework the tenets of relevance theory to be used in the analysis of the interpretation of the selected songs were discussed. Under literature review, other scholars' works on the study of music and the analysis of communicative effect or communication strategies based on the relevance theory were presented. Finally, the methodology gave the plan on how the research was carried out, outlining the collection of data and the analysis.

In the next chapter, a general overview of gospel music is going to be discussed with a specific focus to contemporary gospel songs in Kikamba. The features characteristic of these songs are going to be discussed and the style of presenting the messages of the singers shall also be outlined.

## **CHAPTER TWO**

### **GENERAL FEATURES AND LANGUAGE USE IN CONTEMPORARY KIKAMBA GOSPEL MUSIC**

#### **2.1 Introduction**

This chapter gives a general overview of contemporary Kikamba gospel songs. The focus is to present the general features of contemporary gospel songs in Kikamba. This music borrows the styles of contemporary pop music and the sounds of rock music to carry a Christian message while at the same time bringing meaning and heightened emotion to worship and praise. Contemporary gospel music comes out of renewal movements in the church which resulted in reenergized worship. It could be described as a musical form of preaching, interactive and responsive worship.

From these features of contemporary Kikamba gospel music, the musicians tend to devise strategies to make their messages clear for their audience. This means that the features form part of the musicians' communication strategy. These communicative strategies employed by the musicians include; the use of clichés, use of the first person voice, the refrain among others. This shall be elaborated in this chapter.

The chapter shall also include a focus on the general linguistic style adapted by singers in order to effectively convey their messages. These linguistic devices influence interpretation of their message as they guide the listener to the singers intended and implied meanings. Style is brought about in pursuit of relevance, (Speber and Wilson 1995:219) The speaker chooses some form of language in which to convey the intended message and this reveals his or her resources and processing abilities, (Speber and Wilson *ibid*:218). This influences his or her choice and organisation of words in the song.

An investigation of these aspects of style is important in unravelling the listeners' reception of the communicated messages in the selected songs. This is because, the listener is in a relevance seeking venture as they listen to the lyrics of the songs and so the style of presentation can aid in reducing the processing effort that is required in

interpreting the intended message. Therefore, these linguistic elements of style are communication strategies for the musicians to pass their messages and shall be so discussed.

Examples of the linguistic styles used in the selected contemporary kikamba gospel songs include: use of narration, symbolism, biblical allusion and bible quotes, code switching, lexical borrowing and use of commentaries among others.

## **2.2 General Features of Contemporary Kikamba Gospel Songs Used as Communication Strategies**

### **2.2.1 The refrain**

The most obvious feature of gospel songs (and most songs generally) is the repetition of a refrain, also called a chorus, after each verse. When repetition is done according to some fixed pattern; usually after every stanza, it produces a refrain. A refrain carries the message of the song and summarizes the message of the song. The chorus is characterized by some repetition of words or phrases and may use phrases that are clichés. There is also repetition of the main theme, in the refrain, in the event that a song features more than one theme.

For example in the song *Uka na Ndukatumane* by Steller Mengele the refrain;

<i>uka na ndukatumane</i>	<i>Come and don't send anyone</i>
<i>wike taku mwa Yesu*2</i>	<i>do as yourself Jesus</i>
<i>ikalaate!</i>	<i>Hasten!</i>

The repeated phrase carries the main message of the song. The song has several other messages, like the need for functional families in the society and the abuse of drugs by the youth but the main message is that the Kamba community needs Jesus, that is to say salvation is the only way out. The phrase is also a common cliché among Kikamba speakers which implies that from the look of things only the intervention of Jesus Himself would make a difference and not anyone else, not even the angels.

Another example is the refrain in the song, *Katiwa* by Justus Myelo;

<i>Miashaa muona tukwikala nimomu,</i>	<i>This life you see we live is hard</i>
<i>kava kw'ia wikwatyo waku kwa Yesu,</i>	<i>It is better to put your hope in Jesus</i>
<i>Nikwithiwa Yesu wamwikaila niwiw'aa</i>	<i>Because when you call out to Jesus He hears</i>
<i>ni munyanya na e vakuvi ivinda ya mawumu</i>	<i>He is a friend and He is near in hard times</i>

In the refrain there is a repeat of the word *Jesus* for emphasis on the message which is that, Jesus is close friend to those who trust in Him. There is also the use of a cliché in the opening of the refrain whereby the singer uses the phrase that *life is hard*. Most of other contemporary Kikamba gospel songs, if not all, make use of such refrains.

### **2.2.2 Spontaneity**

The texts in contemporary Kikamba gospel music present a feeling that they are not intended to be as studied theological statements (especially if you compare them to earlier Christian music such as the hymns). Often, they seem to be a spontaneous response of the songwriter's experience or thoughts. This makes the songs at once intimate and in a way ephemeral. This could be due to the popular market for the contemporary music and so the musicians have to make the music to meet the demand in the market. It could also be due to the freedom of expression that contemporary gospel music exhibits generally. Like the contemporary secular songs in Kikamba, the tunes seem specifically composed for the lyrics, or vice versa. This enables a unified straightforward kind of expression that often communicates effectively.

An example is in the song *Nienda Kiw'u* by Stelar Mengele; when the musician breaks into a call and response kind of style, the feel of the lyrics get almost instinctive as if the singer just sang out the words as they came or as the tune flowed. The effect is best felt from listening to the song. A clear example could be in the line;

<i>Nzangule sya kumanisya tusiko</i>	<i>I forsake the guilds that buy spoons</i>
<i>na masilia ninakola</i>	<i>and cooking pots</i>

The same effect is brought out in the other selected songs. For the listener, this kind of expression impresses on their interpretation of the message being communicated for they feel the singers' zeal in passing the message and the straightforwardness of the same.

### **2.2.3 Focus on personal experience**

Most of the contemporary gospel songs in Kikamba use "I" and "my" pronouns. Almost by definition, they major on the personal testimony of salvation. There is a deeply felt personal tone. Therefore, contemporary gospel songs provide a needful outlet for the listeners to sing their personal testimony.

At times the use of the first person voice is more of a communication strategy than a depiction of a personal testimony. In such a case the songwriter chooses to use the first person for the listeners to identify more with the message they are singing about. Also as the listeners sing along the music they get the message in a better way than if the third person, for instance, had been used. For example in the song *Ni Utanu* by Wilberforce Musyoka , When he says:

<i>Wambiie ndukambita ngombo</i>	<i>You told me youll never call me a slave</i>
<i>nundu ni munyanyau</i>	<i>for I am your friend</i>
<i>Wambiie amaitha makwa</i>	<i>you told me that my enemies</i>
<i>makwa ni amaitha maku</i>	<i>are your enemies</i>

He uses the first person pronouns yet it is clear that the things he sings about haven't happened to him personally but could have happened to a listener out there who on listening to the song will identify with it. This is a communication strategy by the musician in a bid to guide the listeners in their search for relevance. One is likely to attach relevance to an utterance that they can relate with thus it becomes worth processing for the listeners. By this, the musicians' message will be home.

#### 2.2.4 Use of Clichés

As earlier stated in the discussion on the refrain, there is the use of statements and phrases that are common in the day to day language use among the kamba speakers. This is not limited to the refrain but it is also in the general song texts. Contemporary gospel songwriters also tend to pad their verses with trite repetitions of salvation lingo. This I find to be a deliberate move by the musicians to make the listeners identify with the language used and therefore make it easy for the listeners to get the messages being put across.

From a relevance theoretical point of view, the use of these clichés can be seen as a strategy by the musician to aid in the listeners' search for relevance. By quoting what the listener is already familiar with, then the processing effort is reduced. This results in quick interpretation that the musician intended to pass across.

This strategy also adds to the entertainment value of the songs as most the clichés are humorous and especially when used in a religious context. An example is in Justus Myelo's song, *Katiwa*. The song writer says ;

*...mwenyu nukw'ie na your mother is dead and*  
*no wivangie ..... 'you have to sort out yourself'*

The underlined phrase is a cliché that implies that whatever problem one has they have to deal with on their own for the speaker is not willing to indulge in solving it. The use of the cliché enables the listener to clearly see the plight of the orphan in the song whose close relatives refuse to help educate and tell her to sort her issues on her own.

A similar example is found in Stellar Mengele's song, *Uka na Ndukatumane*. The title of the song itself is a cliché which implies that the situation requires such urgency that only the addressed person, in this case Jesus, is able to intervene. The cliché helps the listener to interpret the message of the song easily for they can identify with its use and the implication it bears.

In essence, the use of the clichés is a communication strategy by the musician in bringing their message closer home to the listener. The listener, on hearing the cliché, needless to say which they are familiar with, is able to infer the meaning intended by the musician in the context within which it is presented. This will result in implicated kind of messages but which the listeners' ability to interpret is aided by their background information on the cliché.

### **2.2.5 Simplicity in expression**

Naturally the songs used by the contemporary kikamba gospel singers reflect a simple way of presenting the gospel. This could be due to the limited time in which the message is to be passed to the listeners as opposed to a preacher who has more time to pass the same message. They also use words that are simple and familiar to the contemporary audience. This will further be elaborated under lexical choices.

Consider the example of the song, *Ngumbau ya Ngelanio* by Wilberforce Musyoka. The song, though profound in meaning, exhibits a simple style of expression that the listeners can clearly follow the line of thought of the singer and consequently deduce the intended messages therein.

### **2.2.6 Overused Images**

While the language of contemporary gospel songs often cast in fresh images from contemporary life, certain themes get more mileage than others and therefore the images used to portray these themes tend to be overused in contemporary gospel songs. For example, the image of '*a father*' '*a helper*' are quite popular in contemporary gospel songs, whereby themes such as; *Jesus the Lifter of Burdens*, *Jesus Saviour Guide Me*, *Jesus Loves Everyone*, *Jesus the answer to the world today* are typical examples. These images repetitively appear in all the songs selected for this study. This shall be further explored in the next chapter.

### **2.2.7 Solo Singing**

Contemporary Kikamba gospel songs feature vocal solo singers. At times, the solos may use the support of a choir or a backup team of singers who mainly are engaged in the singing of the refrain and at times in some of the repeated phrases within the song. This kind of singing allows for flexibility in the song text whereby the singer can adjust the lyrics as they sing to creatively express their thoughts or emotions: As mentioned earlier, the song texts are spontaneous in nature.

The listener is able to keenly follow from one singer and clearly get the message being passed as opposed to if it were, for instance, a choir singing. The songs used in this study involve such kind of singing.

### **2.2.8 Call and response**

This is a style in the form of the song whereby there are upper and lower phrases repeated after each other. Normally the soloist makes the call while the back up singers come in with the response. Call and response makes the music dramatic and entertaining for the listener, such as in *Ngumbau ya Ngelanio* by Wilberforce Musyoka and *Uka na Ndukatumane* by Stellar Mengele.

### **2.2.9 Feel-good lyrics**

The contemporary gospel songs' message is intentionally made comfortable and appealing to the listeners by use of general and sentimental references to salvation. It is such that, it is easy for the audience to follow the singing and actually sing along. The sound of the chosen words and their meaning, present a relaxed way of passing the gospel which the listeners can not only follow easily but also enjoy. Consider the song *Ni Utanu* by Wilberforce Musyoka:

<i>Ni utanu, ni utanu,</i>	<i>it is a joy, it is a joy</i>
<i>ni utanu kwiw'a uimbita mwana</i>	<i>a joy to hear you call me son</i>
<i>ngakwita tata</i>	<i>I call you daddy</i>
<i>taiwa!</i>	<i>be praised!</i>

Finally, contemporary gospel songs engage the whole person—body, soul, and spirit. Their much rhythm appeals not only to the body, sentimental and personal lyrics primarily stir the soul. They, in other word, can be said to be emotionally involving.

## **2.3 The Linguistic Style Used as Communication Strategies**

### **2.3.1 Lexical Borrowing**

Yule (1996:65) says that, borrowing is the taking over of words from other languages. The borrowed item has to adopt the morphological structure of the borrowing language. English and Kiswahili have had a great influence to the choice of lexical items in Kikamba gospel lyrics Lexical borrowing. This can be said to be so due to the fact that most of the audience for the contemporary gospel music are literate people, exposed to both the English and Kiswahili languages.

Lexical borrowing in contemporary Kikamba gospel songs is motivated by a number of factors. One is the need to communicate to an audience that is exposed to other languages other than Kikamba; in order to reach them the singer has to package his message in a way that they will understand. It is also easier to borrow an existing item in another language than to come up with a new word for that particular item that one wants to talk about. Certain words have no equivalence in Kikamba hence the need to borrow. For example, the words '*to clear school fees*' as featured in the song, *Katiwa* by Justus Myelo. There are no equivalent words in Kikamba to express this thus the borrowing is necessitated.

In this study there's evidence of borrowed words in a good number of the selected songs. In the song *Ngumbau ya Ngelanio* by Wilberforce Musyoka, we have the words '*Alfa* and *Omega*' borrowed from Greek (as used in the Bible). This borrowing is necessitated by the musician's need to communicate as authentically as possible the meaning that the Bible brings out which if translated into Kikamba may not give the same meaning. The same song has the words, *Maselavi* and *makeluvi* (Seraphims and cherubims) borrowed from English, as used in the Bible. The words have been made to conform to the

Kikamba pronunciation thus easing communication to the Kamba listener. There is also a case of borrowing from Kiswahili, in the song, *Katiwa* by Justus Myelo, we have the words;

*maisha – life*

*mutiani - exam*

This eases communication to the listeners of the contemporary Kikamba gospel music who are exposed to other languages other than just their mother tongue. The assumption here is that the listeners are already familiar with the languages borrowed from and therefore they are able to get the messages better by drawing from their knowledge.

### **2.3.2 Lexical selection**

Communicators deliberately make lexical choices that will best convey information they want to convey. The meaning the speaker intends to be relayed to the listener is partly contained in the lexical items that make up the utterance, Ooko (2008:45).

Subject matter, social and contextual variables determine the lexical choices that a particular artist chooses (Omolo 2014: 19).

(Ochobi 2010:53) says that lexical choices are closely related to the topic or context of the speech which is important in the development of themes as well as guiding the listener to the right context which aids in the interpretation of the speaker's message.

Therefore, according to the scholars quoted here, the words used in the contemporary gospel songs are not for the sake of making music but the choice of those particular words is deliberate as the songwriter seeks to communicate to the audience. The words chosen in contemporary Kikamba gospel songs point out to the themes addressed in the songs in addition to determining the style used by the singers to communicate the themes.

### 2.3.3 Speech acts

Language can be used to perform speech acts for example, to create and discharge obligation to influence the thoughts and actions of others, and generally create new states of affairs in the minds of listeners, Speber and Wilson (1995: 243).

Speech acts are about what sentences do to people such as warning them to be careful of something, promising something which makes people to expect something, threatening etc. Speber and Wilson (1995:244) assert that every utterance is assigned speech act type which forms part of what is communicated and plays a role in comprehension.

For example, in the song Katiwa by Justus Myelo, the singer performs speech acts in the refrain whereby the listener is charged on the importance of having hope in Christ.

*...kavaa kw'ia wikwatyo waku kwa Yesu ...it is better to put your hope in Christ*

The listeners' comprehension is guided to the singers' intended message by the use of this speech act.

### 2.3.4 Code switching

Mitray and Musken (1995:7) view code switching as the alternative use by bilinguals of two or more languages in the same conversation. Code-switching can be described as a means of communication which involves a speaker alternating between one language and the others in communicating events.

Davies and Bentahila (2008: 2) code switching in addition to being a useful resource for the bilingual everyday interaction with other bilinguals may also serve a poetic function, contributing to the aesthetic and rhetoric effects of discourse that is not spontaneous but carefully constructed.

An example is in the song, Katiwa by Justus Myelo, where the singer mixes Kikamba and English.

*...we pasita ndaina mbesa **but** ... the pastor had no money but  
aina muikiio munene... had great faith...*



### 2.3.6 Symbolism

Robert (1994:419) explains that a symbol is any object or action that means more than itself, any object or action that represents something beyond itself. He further says that the meaning of any symbol, whether an object, an action or a gesture, is controlled by its context. Like any interpretive connections we make in reading, the decision to view something as a symbol partly depends on whether the poetic context invites and rewards a symbolic reading, Robert,(1994:419)

According to Kitsao (1975:129), symbolism is a device that stands for representation. It is the use of a sign whether visual or verbal which stands for something else within a speech community.

Symbolism is crucial in this study because given economy of words involved song texts, singers have to employ symbols so as to say a lot using a few words. The symbols used in contemporary gospel music are not only biblical in context but also extend to the contemporary life in the society. For example, in the song Mwendwa by Wilberforce Musyoka, he says;

*naendie kiimani ngwone - I went up a **mountain** to see you*

The word ‘mountain’ here is symbolic with a biblical context referring to the time when Jesus went up a mountain to pray. This is a common symbol in religious cycles referring to prayer and fasting. Therefore here the singer wills to communicate for him to get his bride he had to go through a period of prayer and fasting.

Another example of symbolism is in the song *Nienda Kiw’u* by Stellar Mengele whereby the word ‘**thirst**’ has been used with a contemporary context to refer to the sinful desires prevalent in the contemporary society. The song writer offers a solution to the situation using another symbol;’ **water**’ to quench the ‘thirst’ of the society. The symbols as used in the song bear both explicit and implicit meanings. This shall further be discussed in the next chapter.

### **2.3.7 Biblical allusion and Biblical quotes**

Perrine (1988:623) as quoted by Koech (2013) describes allusion as the reference to something in history or previous literature. It is like a richly connotative word or symbol, a means of suggesting far more than it says. It says so much with little and it exercises the mind of the reader to make connections between what is said and what is suggested. The ability of allusions to say so much with little is useful in songs where there is limitation of words.

Nims, (1992: 32) as quoted by Keter (2013) says allusion is the incomplete reference to something that those who share knowledge of its background understand. It widens the range and deepens the meaning of the work of art by evoking lines or fragments from the work of other artists who are assumed to be familiar with the work.

Biblical allusion refers to a very quick or indirect reference to something in the Bible for example reference to a character, a story or scripture. The Bible, being the book containing the gospel that gospel music spreads, is therefore the key point of reference for such music. Biblical allusion and biblical quotes are thus inevitable. The most important aspect of gospel music would have to be the text. If the text of a 'so called gospel song' doesn't clearly reflect 'the gospel', Christian values and inspiration then it does not qualify to be called gospel music.

Relevance theory assumes that the human mind attends to stimuli that needs less processing effort and gives more cognitive effects. Allusion reduces this processing effort and gives more cognitive effects; since knowledge of other ideas previously presented to the hearer are transferred and used in a different utterance. This means that listeners of contemporary gospel music, assumed to be already familiar with the Bible, are easily able to get the messages being passed by the singers when biblical allusions and quotes are made. Their search for relevance is made easier by the use of these styles. All the songs used in this study contain biblical allusions and biblical quotes.

### **2.3.8 Narration**

This is whereby the singer chooses to deliver their song in the form of a story. The message is entwined within the story such that by the end of the narration, the listeners are able to pick it in form of moral lessons. The style makes the song interesting and captivating as the listeners are keen to hear the unfolding of the events in the story and the resolution of the conflicts therein. The listener is also able to identify with the story narrated. By this, the message is well received by the listener and they are more likely to keep it in mind.

An example from this study is in the songs by Justus Myelo. In the song *Katiwa*, he narrates the story of an orphaned girl and her quest to get education after being abandoned by her relatives. He narrates on how she trusted God to provide and she reported to school, in faith she told the head teacher that her fees would be paid. Miraculously she got a sponsor from abroad who paid for her entire secondary school education. As the singer draws the conclusion that we ought to rely on Jesus for all our cares in life, the listeners can only agree and take the message home with them.

### **2.3.9 Analogy**

This is used to link an unfamiliar or a new idea with a common and familiar object. It is easier for listeners to understand a new idea, which may have been difficult for them without the analogy. The understanding is aided by the similarity to something that familiar to the listeners which also helps the listener relate the music to their life. An example of analogy is in the song *Nienda Kiw'u* by Stellar Mengele where she compares the biblical story of the Samaritan woman to the condition in Kamba land. She uses the thirst of sin among the Samaritan people (that was quenched by Jesus who had initially asked the woman for drinking water to quench His thirst) to talk about the scarcity of water in Kamba land and also the thirst for sin that has wretched societal values among the people. The assumption here is that the listeners are already familiar with the story of the Samaritan woman and therefore the message of the singer gets to them in an easier way.

### **2.3.10 Use of Comments**

This is whereby singing is paused and the musician commends on the message being sang. By so doing they convey their stance on the message thus laying emphasis on the same. This style is common in contemporary kikamba music and so contemporary gospel music in kikamba is no exception.

An example in this study is in the songs by Wilberforce Musyoka where he pauses singing to give his feelings about what he sings about. For instance in the song *Ni Utanu*, he comments by exclaiming;

*wi munyanyawa Yesu! (you are my friend Jesus)*

This emphasizes his message in the song that Jesus is close to His own.

## **2.4 Conclusion**

The chapter focused on the general features that are identifiable in contemporary Kikamba gospel music. Examples were discussed extracted from the songs selected for the study. Such features include the use of refrains, use of clichés, use of the first person pronouns among others.

Stylistic features evident in contemporary Kikamba gospel music were also discussed in this chapter. Examples drawn from the selected songs were given. A relevance theoretic account of their significance in the songs was also provided.

In the next chapter, a relevance theoretic analysis of the thematic concerns of the selected songs is going to be presented.

## **CHAPTER THREE**

### **DATA PRESENTATION AND ANALYSIS**

#### **3.1 Introduction**

This chapter entails data presentation and analysis. As stated in chapter one, the relevance theory of meaning is going to be employed in this study, to help determine the communicative effect of the six selected contemporary kikamba gospel songs. The tenets of the theory to be applied will be briefly presented then their application in analysing the data done.

#### **3.2 Data Presentation**

As stated in chapter one under methodology, the data used in this study has been elicited from six contemporary kikamba gospel songs. The songs have been purposely collected under the categories defined in chapter one. The following songs were obtained, transcribed and translated;

1. Songs of worship and praise to God; - Ngumbau ya Ngelanio by Wilberforce  
- Ni Utanu by Wilberforce Musyoka
  
2. Songs of testimony and encouragement; - Katiwa by Justus Myelo  
- Osa Vinya by Justus Myelo
  
3. Songs on general life issues; - Uka na Ndukatumane by Stellar Mengele  
- Nienda Kiw'u by Stellar Mengele

The transcribed and translated copies of these songs have been attached as appendix at the end of this study.

The selected songs are representative of the thematic concerns that are covered by contemporary kikamba gospel musicians. The singers of the selected songs are renowned gospel musicians, not only in kamba land but also in the Kenyan gospel music arena. For this study, only their music released between the year 2013 and 2014 has been used. This

is because during this period these were among the most popular gospel musicians in Kamba land. Both Justus Myelo and Wilberforce Musyoka had been nominated for the groove awards in 2014 whereby Wilberforce Musyoka emerged among the winners. Later in the year 2014 Stellar Mengele in collaboration with Justus Myelo released an award winning song appearing in the local gospel ratings even to date.

Songs by these artists are available over the internet through youtube drive and so the songs used for this study can be found there. The songs are also available in music shops in the form of compact disks.

The choice for the songs for this study was on the basis of popularity of both the songs and their singers as known in the general audience for the contemporary kikamba gospel music and also following the popular requests by listeners of Kikamba gospel radio shows during the period of the year 2013- 2014 (and for some of the songs upto the present). For the sake of variety, two songs per singer have been selected.

The researcher is a native Kikamba speaker and hence bears the competence of a native speaker. During translation I consulted with other native speakers, my colleagues at work, who happen to be graduate teachers. I also consulted my supervisor, Prof. Kineene wa Mutiso who is a native Kikamba speaker.

### **3.3 Data Analysis**

As outlined in chapter 1.8, under theoretical framework, the analysis in this study is going to be based on the relevance theory of meaning. The following notions shall be applied in determining the thematic concerns that have been communicated in the selected songs;

1. **Explicit communication**, which entails explicatures; a subset of assumptions that are analytically implied by an utterance. In other words it can be said to be that which the communicator intended to communicate.

2. **Implicit communication**, entails implicatures; a subset of contextual assumptions and contextual implications of an utterance or text. It is that subset which the communicator intended to convey.
3. **The notion of context** refers to all the knowledge that the interlocutors bring to the conversation. In the case of this study, we are referring to the background knowledge comprising of all stored information in the mind of the listeners of the selected songs.

The central claim of relevance theory is that the expectations of relevance raised by an utterance are precise enough, and predictable enough, to guide the hearer towards the speaker's meaning. According to relevance theory, utterances raise expectations of relevance not because speakers are expected to obey a Co-operative Principle and maxims or some other specifically communicative convention, but because the search for relevance is a basic feature of human cognition, which communicators may exploit. This is to say that hearers, when looking for an interpretation of an utterance, aim at achieving relevance. To say that human cognition is relevance-oriented is to say that our cognitive system is geared towards picking out the most relevant inputs, and to process them in a way that maximises their relevance.

According to relevance theory, the questions that hearers have to answer in identifying the speakers meaning are:

1. What was the speaker's explicit meaning?
2. What was the speaker's implicit meaning?
3. What was the intended context (the set of contextual assumptions)?

These notions have been extensively discussed in chapter one under theoretical framework. In this chapter, their application in analysing the collected data is going to be done.

Based on the above guidelines, the following messages have been established as being the messages that the musicians intend to pass to their audience. The researcher is a native speaker of Kikamba whose proficiency in kikamba language is very good. Guidance on the analysis of the messages in the selected songs was also given by my

supervisor, Prof. Kineene, who is also a native speaker of kikamba and has a very proficiency in the language.

Song 1: UKA NA NDUKATUMANE (COME YOURSELF NOT A REPRESENTATIVE)

### **Explicit messages**

The singer clearly states the need for Jesus to come quickly to the rescue of His people from the prevalent evils in the society for example, drug abuse, broken families, sexual immorality, hypocrisy and deception in churches which are a depiction of the end times. These messages come explicitly through the following lines;

*Uka na mituki yeova wa nguthu- Come quickly Jehova of hosts*

*Mauthuku nimaingivie- Evils have increased*

*Ikalaate! Ikalaate!- Hasten! Hasten!*

*Makanisa maalyulwe makatwikithwa - churches have been turned into*

*soko ya utandithya - profit making markets*

For more of these explicit messages in the song refer to appendix 1.1

### **Implicit messages**

The phrase, 'come yourself Jesus, don't send a representative', has been repeated in the refrain throughout the song. The phrase is a kind of a cliché among kamba speakers when referring to something that requires urgent attention of a specific person. The listener has therefore to use their knowledge from their common language use to interpret the singer's message that the situation in kamba land as far as morals are concerned is so adverse that only the intervention of Jesus Himself is able to bring sobriety. From this point, the listener will identify the implied message that the singer is calling people to receive Jesus Christ in their lives with urgency so that they may be delivered from the named social evils.

## Song 2: NGUMBAU YA NGELANIO ( Hero of the Cross)

### **Explicit messages**

The singer praises God by calling Him great names such hero, an elder whose wisdom cannot be deciphered, so full of love, mercy and grace.

He also praises God for His numerous wonderful deeds in his life such as calming the storms of life for him, the gift to sing and healing among others.

For the transcribed and interpreted full, see appendix 1.2

### **Implicit messages**

The singer repeats the phrase, ‘Hero of the cross’. The listener has to infer from a biblical context about the crucifixion of Jesus. The listener will need to have the information from the Bible about Jesus triumphing over the powers of death and the powers of darkness to give Christians victory over the same. With this information, the listener is able to interpret the phrase and hence appreciate the victory over evils such as bareness and sicknesses by praising Jesus. The message therefore is that with Jesus, (the hero) in ones life, no situation is too big or difficult to be solved. There is a silent call for the listener to try this relationship with Jesus.

## Song 3. KATIWA

### **Explicit messages**

The singer explicitly highlights the plight of orphans. The challenges they undergo despite there being relatives who would have helped them. He also asserts that God is the father to orphans and the helper of the needy, who put their trust in Him. The singer explicitly asserts through the refrain that in times of difficulties, we ought to rely on God for He is a reliable friend who will always help us.

*Maisha aa muona tukwilaka ni momu, - This life you we live is hard,*

*kava kwia wikwatyo waku kwa Yesu, - it is better to put your hope in Jesus,*

*nikwithiwa Yesu wamwikaila niwiwaa, - because when you cry to Jesus he hears.*

*walika thinani mwite na ndalea kwiwa - When in trouble call him he won't fail to listen  
ni munyanya na e vakuvi ivinda ya maumu.- he is a close friend in times of difficulties.*

### **Implicit message**

By use of the narration about the life that the orphaned girl, the singer is able to systematically bring out how God is able to work miracles for the sake of His own. The singer narrates of how a man came from abroad and paid all of the orphan's school fees yet he did not know her. She also did not know him. The singer's explanation is that the man was instructed by God and directed to the girl's school. The listener has the background information from a biblical context whereby God is known to have miraculously provided for His people. With this, the listener is able to interpret the message behind the narrative; that nothing is impossible with God and so we ought to trust Him fully with our lives.

Another implicit message from this song is brought out through the biblical allusion to Dorcas, who is known in the Bible for having been a generous giver, a thing which bore fruit in her death. The singer compares Katiwa's parents to Dorcas and says that they used to give tithes and offerings generously. The listener therefore, given this context, is able to infer that it is the generous giving of the deceased parent's that attracted the miracle for their daughter later. The listener can therefore interpret this to mean that the singer intends for them to know that it is good to offer offerings generously.

Song 4. NI UTANU (It is a Joy)

### **Explicit messages**

The singer praises God for His deliverance from numerous situations in life such as poverty, hopelessness, lack of identity and slavery of sin.

The singer explicitly expresses his joy for having Christ in his life as he outlines the numerous benefits he has gained from the relationship, most emphasized is the fact that he is now a son of God and also a friend.

### **Implicit message**

By emphasizing his having joyfully become a son of God, the singer communicates more than meets the eye. The listener in pursuit of relevance will combine the explicitly communicated information with the context presented in the song plus their background knowledge of the bible whereby those who receive Christ are adopted to become sons of God. Therefore the singer's message is interpreted as being that there is a total change in the life of one who receives Christ. The singer outlines changes such as receiving immense love and friendship, the hope of eternal life and delivery from sin slavery. This then implies that the singer is implicitly calling out to those that have not yet come into a relationship with Christ to do so that they may enjoy the same experience as he.

### Song 5. NIENDA KIW'U – (I Need Water)

#### **Explicit messages**

Jesus is the solution to the problems of water scarcity, famine and poverty in kamba land. This communicated explicitly in the following lines of the song;

*syana Iveti atumia mekaya - children women and men cry*

*thina ni kiw'u – that there is no water*

*Indo syikw'a,liu wiuma muundani - cattle die, crops fail*

*mbua yatilika –when the rains fail*

*Indi Yesu niwe usungio - But Jesus is the answer*

*tumuthaithe atunengembua... let us worship Him, he will give us rain...*

He will open the people's minds so that they can engage in communal work and businesses. This is communicated by the lines;

*...tutumie iliko ila watunengie, - ...let us use the brains he gave us,*

*twinze silanga tukwatye kiw'u - to make water reservours*

*mbua yaua tumine yua Ukamba – so we eradicate poverty in Kamba land*

He will also cause rain to fall thus providing water which the people can harvest.

There is also a call for county governments to support the people in the fight against poverty and famine in kamba land, as seen in the lines;

*silikali sya kaundi tunengei - County governments, give us*

*mathangu tutwikanie kiw'u – authorizing papers that we make water reservoirs*

The singer also expresses the need for people to come together for communal work and with hard work eradicate poverty. She says:

### **Implicit messages**

The implicit message has been passed by the use of two main symbols in the song. The first is the symbol of **thirst** whose interpretation relies on the context presented in the song whereby the singer alludes to the story of the Samaritan woman who met Jesus at the well. Jesus had asked her for drinking water which she refused to offer citing the enmity between the Jews and the Samaritans. Jesus in return offers to give the woman water of life that she may never again thirst. The woman's sinful desires were cured from this encounter with Jesus.

Having the background knowledge, from the biblical story, of the woman's sinful relations with several men, the listeners can then reach the interpretation that **thirst** as spoken of by Jesus means the urge to sin. Therefore when the singer talks of Kamba land being thirsty for evils, then the listener can draw from the same context and understand the singer's message that; what ails kamba land is thirst for sin.

The second symbol that the singer has used to pass her message is **water**. The singer talks of Jesus having offered the Samaritan woman water of life to cure her thirst for sin. To interpret the symbol, the singer has to draw from their background knowledge about the bible referring to Jesus as the living water that quenches all sinful desires. Thus water from a biblical context refers to the salvation of Jesus. When the singer talks of Jesus offering water to the woman, the listener, who has this background information, can interpret it to mean that Jesus saved the woman from her sinful desires.

Further, when the singer repeatedly sings of the need for water and refers to the evils in Kamba land, then the listener drawing from the same context can interpret the singer's message that; only Jesus, and His salvation is the solution to the evils in the society such as drug abuse, sexual immorality, broken families among others.

The singer also uses another symbol of 'relief food' when she sings and says;

*Twina utonyi wa umina vata wa mwolyo Ukamba – we have what it takes to eradicate the need of relief food in Ukambani*

Relief food here symbolises the over reliance on help from the government in place of the citizens' hard work. The implicit message is that the singer makes a call for people to arise from laziness and work hard.

#### Song 6. OSA VINYA

##### **Explicit messages**

The singer repeatedly asserts the point that Christians can always count on God to deliver them from whatever kind of hopeless situations in life.

There is need for Christians to persist in prayer for God shall hear them and answer by miracles.

##### **Implicit messages**

The narrative style employed by the singer presents twists and turns in the life of the character bringing out the many misfortunes and unexpected happenings in life. This provides enough background information for the listener to get the implied message that despite the happenings in life, God always has the best in store for those that trust in Him.

### **General Observations from the analysis of the songs' messages**

1. There is a notable repetition of themes across all the selected songs. The call for people to receive Christ in their lives and experience life in Him seems the most prevalent theme across all selected songs. This has been both explicitly and implicitly communicated.
2. In all the selected songs, the singers have deliberately defined the context of their messages. This they have done by strengthening the contextual assumptions of their biblical background; they have provided biblical quotes and allusions.
3. The songs generally address the contemporary issues in society such as the deteriorating moral standards, increased drug and substance abuse among the youth, joblessness, and issues of governance among others. They all offer the same solution to all these issues; Jesus being established in peoples' lives.

### **3.4 Conclusion**

In this chapter the selected songs were presented, whereby the criterion for their selection was further elaborated. Relevance theory of meaning was then applied to interpret the messages that are contained in the songs. From these interpretations, general observations were made.

These observations are going to be merged with those from the analysis of the questionnaire responses in the next chapter. The next chapter is going to be on the analysis of the responses from the questionnaires, presented in tabular form.

## **CHAPTER FOUR**

### **QUESTIONNAIRE RESPONSE ANALYSIS**

#### **4.1 Introduction**

In this chapter, the questionnaire is going to be briefly discussed. Its administering criterion is also going to be outlined. Responses from the issued questionnaires are going to be analysed and observations made.

#### **4.2 Questionnaire presentation**

The aim of this study is to find out how effectively the messages in the selected songs have been communicated to the audience. To test the effectiveness of the communication, a questionnaire designed to test the same was issued to twenty Kikamba speakers who are part of the audience for the contemporary kikamba gospel music.

The survey observed gender balance; ten of the respondents were female while the other ten were men. Regional balance was also observed in that ten of the respondents were from urban areas while the other ten were from rural areas. Age gaps were also considered in that respondents were of four age groups as shown in the questionnaire. Responses from the questionnaire were then analysed and interpreted for the study. A copy of the questionnaire been attached as appendix 2. Copies of the filled in questionnaires have also attached to thia research paper. The following is a tabular analysis of the responses from the questionnaires.

### 4.3 Questionnaire Analysis

Respondent	Age	Gender	Proficiency	Area	Song 1		Song 2		Song 3		Song 4		Song 5		Song 6		TOTAL /24
					Explicit	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit	Implicit	
1	2	M	V.G	U	F	_	H	_	H	H	H	H	F	H	F	H	13
2	4	M	V.G	U	H	H	H	_	_	H	_	F	_	F	_	H	9
3	1	M	G	U	_	F	_	H	_	H	_	H	_	_	_	H	6
4	2	F	G	U	H	_	F	_	H	H	H	H	H	H	H	H	11
5	1	F	G	U	H	H	F	_	H	H	H	H	H	H	H	H	12
6	1	F	V.G	U	F	H	F	H	F	F	H	H	F	F	F	H	19
7	4	M	V.G	R	H	H	F	H	H	H	F	H	_	H	H	F	13
8	4	F	G	R	_	H	_	H	H	_	_	_	_	H	_	H	9
9	2	M	V.G	R	F	H	F	F	F	H	F	F	H	H	H	H	20
10	3	F	F.G	R	_	H	H	_	H	_	_	H	_	_	_	H	5
11	2	F	G	R	H	H	_	H	_	H	_	H	_	H	H	_	7
12	3	F	V.G	R	H	_	H	_	H	_	H	_	_	_	_	H	5
13	1	M	V.G	R	H	_	_	H	_	H	H	H	_	H	_	_	6
14	1	F	F.G	R	H	H	H	H	_	H	H	H	H	H	_	H	10
15	1	F	G	R	H	H	_	H	_	F	_	H	_	H	H	_	8
16	3	M	V.G	U	F	F	F	F	H	F	F	H	_	H	F	_	17
17	3	F	G	U	H	H	F	H	_	F	_	F	H	F	F	F	16
18	3	M	V.G	R	H	_	H	_	_	H	H	H	H	H	H	_	8
19	2	M	V.G	R	H	H	_	H	H	H	_	H	_	_	_	H	7
20	3	M	G	R	H	H	H	H	_	H	_	H	_	H	H	H	9

Table 1.

**KEY:**

1. Age; **1-** (15-30)years  
    **2-** (31-45) years  
    **3-** (46-60) years  
    **4-** 61 years and above
2. Gender;  
    **M-** Male  
    **F-** Female
3. Proficiency;   **V.G** - Very Good  
                    **G** - Good  
                    **F.G** - Fairly Good  
                    **P** -Poor
4. Area;  
    **U** -urban area  
    **R** -Rural area
5. For the messages;  
    **F** – full interpretation of the message. (Awarded 2 points for the sake of analysis)  
    **H** – half the marks awarded for a partial interpretation of the message (1 point)

**Observations from the responses**

1. There seems to be no observable pattern between the various age groups and their interpretation of the messages in the songs. From each age group there were those respondents who scored above average while others scored below average.
2. Both men and women displayed seemingly the same distribution of scores such that while we have men with very high scores there are also those that have scored very low in their interpretation of the messages in the songs. The same applies for the women respondents.
3. Regarding the areas from which the respondents came, there seems to be a slight difference between the respondents from urban areas and those from rural areas. Those from urban areas seem to score slightly higher than those from rural areas.

This suggests that those from urban areas were able to interpret the messages in the songs in a clearer way than those from rural areas generally. This could be because of the difference in levels of education between the two groups whereby those in urban areas seemingly have higher levels of education and so their comprehension and expressiveness will predictably be higher than that of respondents from rural areas who might not have the same abilities.

4. In terms of proficiency, there seems to be a notable increase in the scores with an increased proficiency in kikamba. Respondents who rated their proficiency in kikamba as being very good attained higher scores than those who rated their proficiency as being good. Those who rated their proficiency as being fairly good scored below average. No respondents rated their proficiency to be poor.
5. In terms of reception of the explicit and the implicit messages, the following table gives a summary of the percentages of the number of respondents who were able to get the explicit and implicit messages whether fully or partially.

MESSAGES	SONG 1	SONG 2	SONG 3	SONG 4	SONG 5	SONG 6
EXPLICIT	85%	70%	65%	55%	50%	60%
IMPLICIT	75%	65%	85%	90%	80%	75%

*Table 2.*

A general observation is that, for all the songs, there was at least 70% of the total number of respondents getting either the explicit or the implicit messages.

#### **4.4 Conclusion**

Having analysed the data and the questionnaire responses, observations have been made from each analysis. In the following chapter, these observations shall be interpreted into research findings and recommendations made for future studies.

## CHAPTER FIVE

### FINDINGS AND CONCLUSION

#### 5.1 Introduction

The study set out to analyse the communicative effect in selected contemporary kikamba gospel music. The study was conducted using the Relevance Theory of meaning. In this chapter, the conclusion for the study shall be inferred.

#### 5.2 Research Findings

The musician has said something that the listeners of his music seek to interpret. The problem of this study, stated above, was to find out from a relevance theoretical point of view how effective this process has been.

It has been established in this study that the messages communicated in the selected songs are repeated in all the songs, either explicitly or implicitly. Though the singers are different, singing from different dimensions, they end up passing the same messages differing only in the style of delivery. The fundamental message in all of the selected songs is the need for people to accept Christ in their lives for there are many benefits in the relationship. Based on this finding, we can infer that clear categorization of the songs according to their thematic concerns (as proposed by hypothesis number 2) is not possible. The categorization can only be for the sake of identification of the seemingly overt messages in the songs. The selected songs in this study are representative of the kikamba contemporary gospel music thematic coverage and hence the same can be applied when looking at this music generally.

This study has also established that the listener's proficiency in kikamba language determines their ability to interpret the messages contained in the selected songs. As observed from the responses on the questionnaire designed to help to determine whether the messages in the selected songs have been received by the listeners, the higher an individual's proficiency in Kikamba the higher their scores in the identification of the messages.

Apart from a listener's proficiency in Kikamba language, it has also been established from the questionnaire responses that the area from which a listener comes has an impact on their interpretation of the messages contained in the selected songs. It came out that respondents from urban areas displayed generally better scores in their interpretation of the messages contained in the selected songs compared to the respondents from rural areas. This can be explained from the view of some of the communicative strategies employed by the contemporary kikamba gospel music artists. A clear example is in song number 5 which received the least percentage in terms of respondents who were able to get the explicit message. Over 70% of the 50% given here are from urban areas. The reason could be that this particular song widely employs symbolism to deliver the message therein, a style that could have posed a challenge to the rural area respondents. We can therefore infer that the area from which a listener comes from influences their conceptualization and hence their interpretations of stimuli, in this case the lyrics of the selected songs. It is also worth noting that the communicative strategies employed may have either a positive or a negative effect on the interpretation of the intended message.

The study has also established that the listeners were able to interpret the messages in the selected songs; both explicit and implicit messages. However, 100% interpretation was not realised but that is due to other factors that might interfere with the listeners' interpretation that have not been highlighted in this study. Guevara (2005:18) asserts that communication of meaning in popular music does not depend only on the intention of the musician, because multiple historical, economical, ideological and technological factors and discourses intervene. As a consequence of this, musical meaning is not fixed and unique and its communication to the audience is not really guaranteed. Such factors for this study may include;

- The listeners' level of education, a thing which can influence their back ground knowledge to be applied during interpretation
- The listener's willingness to participate in the survey, a respondent that felt that filling in the questionnaire was wasting their time may not have given their responses truthfully.

- The listener's religious inclination, if they differ with the point of view of the singer they may have been subjective in their responses for the questionnaire

Considering the above factors among others, 100% of interpretation of the messages was not possible, though it is important to note, as shown in table 2, in the event that the explicit message was not well interpreted (got a low percentage for interpretation) then the explicit message would receive a better interpretation (a higher percentage for interpretation) from the listeners. This has been summarised in table 2 in the previous chapter. It is therefore clear that the communication in the selected contemporary kikamba gospel songs has been effective.

### **5.3 Conclusion**

From the collected and analysed data, the study has established that the communication of the singer's message to the listener is effective. Relevance theory was used in analysis of the messages contained in the selected songs as per explicit and implicit communication and the notion of context. The listener's interpretation of the selected songs was tested against the relevance-theoretical analysis. From the hypothesis for the study, the following is the conclusion;

1. Hypothesis 1 proven
2. Hypothesis 2 has been nullified
3. Hypothesis 3 has been proven

The overall conclusion is that communication is effective in the six selected contemporary kikamba gospel song.

#### **5.4 Recommendations**

This study focused on the communicative effect of selected contemporary kikamba gospel music with the point of reference being the listener. It could be of interest to carry out the same study from singers' point of view whereby one would seek to establish whether the messages that the singers themselves intended to communicate is what they end up communicating.

This study looked at the communicative strategies that the listeners followed in a bid to find relevance in interpreting the messages in the selected songs. Further study can be carried out to test the effectiveness of such communicative strategies such as the use of stylistic devices in passing the singer's messages.

A similar study could be carried out on contemporary kikamba secular music to find out their communicative effect. A comparative study could be carried out too to compare the communicative effect in contemporary kikamba gospel music and that of contemporary kikamba secular music.

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### **Website**

Alan White, [www.earlygospel.com](http://www.earlygospel.com) @ copyright 2000-2015

William, B. Badshaw (2014). "What is Gospel Music." [www.williambradshaw.com](http://www.williambradshaw.com)

## APPENDIX I

### The selected, transcribed and translated songs

#### 1.1 UKA NA NDUKATUMANE (COME YOURSELF DON'T SENT A REPRESENTATIVE) BY STELLAR MENGELE

KIKAMBA	ENGLISH
<p><i>(Call)</i>- Masiaah!</p> <p><i>(Response)</i>- <i>Uka na ndukatumane wike taku mwa Yesu</i></p> <p><i>(Call)</i>- Uka na mituku Yeova wa nguthu</p> <p><i>(Response)</i>- <i>Uka na ndukatumane wike taku mwa Yesu</i></p> <p><i>(Call)</i>- Mauthuku ni maingivie</p> <p><i>(Response)</i>- <i>Uka na ndukatumane wike taku mwa Yesu</i></p> <p><i>(Call)</i>- Ikalaate! Ikalaate!</p> <p><i>(Response)</i>- <i>Uka na ndukatumane wike taku mwa Yesu</i></p>	<p><i>(Call)</i>- Masiah!</p> <p><i>(Response)</i>- <i>Come yourself sent noone, act like yourself oh Jesus</i></p> <p><i>(Call)</i>- Come quickly Jehovah of Hosts</p> <p><i>(Response)</i>- <i>Come yourself sent noone, act like yourself oh Jesus</i></p> <p><i>(Call)</i>- Evils have increased</p> <p><i>(Response)</i>- <i>Come yourself sent noone, act like yourself oh Jesus</i></p> <p><i>(Call)</i>- Hasten! Hasten!</p> <p><i>(Response)</i>- <i>Come yourself sent noone, act like yourself oh Jesus</i></p>
<p>Mbivilia yaisye Muminukilyoni mauthuku makongeleka, yiiya!</p> <p>Twisie uvona mausengyo na mauvuku mbee wa ma sotomu,</p> <p>Anake metanyuka mukuka makakusya vangi ni usengyo</p> <p>Atumia menywa kaluvu makaemwa ni usuvia misyi yoo,</p> <p>Masia iwa!</p> <p>Makaemwa ni usomethya syana ikatwika ing'endile taoni</p> <p>Andu mekoma na nyamu sya kithekani ni usengyo Masia,</p> <p>Uka Yesu!</p> <p><i>Uka na ndukatumane wike taku mwa Yesu</i></p>	<p>The bible said in the last days evils shall increase, 'Yiia!'</p> <p>We have come to see wonders and evils beyond those of Sodom</p> <p>Young men are chewing Miraa and drawing bhang it is a wonder</p> <p>Fathers are drinking "Karubu" (local brew) and neglecting their families, Mesiah hear!</p> <p>They can't educate their children who become rogues in town.</p> <p>People are sleeping with wild animals it is a wonder Mesiah,</p> <p>Come Jesus!</p> <p><i>(Response)</i>- <i>Come yourself sent noone, act like yourself oh Jesus</i></p>
<p>Makanisa maalyulilwe makatwikithwa soko ya utandithya</p> <p>Athembi aingi twimite mavukitye syana na ashirika moo</p>	<p>Churches have been turned in to profit making markets</p> <p>Many priests we have heard, they have defiled children and congregation</p>

<p>Mboya sya uvungu na ukengani isyitwani ya Yeova, tusyiw'ite. Vayina wikwatyo, vayina wovosyo noue twetele tata!</p>	<p>Prayers of Deception and lies in the name of Jehovah, we have heard. There is no hope, no redemption; it is only you we wait for daddy!</p>
<p><i>(Response)- Uka na ndukatumane wike taku mwa Yesu</i>  <i>(Call)- Kalaata! Kalaata!</i>  <i>(Response)- Uka na ndukatumane wike taku mwa Yesu</i>  <i>(Call)- Waisye mavinda ma thina tukwite</i>  <i>(Response)- Uka na ndukatumane wike taku mwa Yesu</i>  <i>(Call)- Nue tukwita yu ningukwita</i>  <i>(Response)- Uka na ndukatumane wike taku mwa Yesu</i>  <i>(Call)- Ukamba nukwenda Utethyo</i>  <i>(Response)- Uka na ndukatumane wike taku mwa Yesu</i>  <i>(Call)- Uka! uka! Yesu</i>  <i>(Response)- Uka na ndukatumane wike taku mwa Yesu</i>  <i>(Call)- Twina vata naku!</i>  <i>(Response)- Uka na ndukatumane wike taku mwa Yesu</i>  <i>(Call)- Noiwe utonya ututethya!</i>  <i>(Response)- Uka na ndukatumane wike taku mwa Yesu</i></p>	<p><i>(Response)- Come yourself sent no one, act like yourself oh Jesus</i>  <i>(Call)- Hasten! Hasten!</i>  <i>(Response)- Come yourself sent no one, act like yourself oh Jesus</i>  <i>(Call)- You said we call you in times of trouble</i>  <i>(Response)- Come yourself sent no one, act like yourself oh Jesus</i>  <i>(Call)- It is you we call, now I call you</i>  <i>(Response)- Come yourself sent no one, act like yourself oh Jesus</i>  <i>(Call)- Kamba land needs help</i>  <i>(Response)- Come yourself sent noone, act like yourself oh Jesus</i>  <i>(Call)- Come! come! Jesus!</i>  <i>(Response)- Come yourself sent noone, act like yourself oh Jesus</i>  <i>(Call)- We need you!</i>  <i>(Response)- Come yourself sent noone, act like yourself oh Jesus</i>  <i>(Call)- Only you can help us!</i>  <i>(Response)- Come yourself sent noone, act like yourself oh Jesus</i></p>

**1.2 NGUMBAU YA NGELANIO (HERO OF THE CROSS)  
BY WILBERFORCE MUSYOKA**

KIKAMBA	ENGLISH
<p>Haleluya! Yesu niwe ngwenda, Ndina ungi taku. Ungiakiasya nina mathina, Ukambonokya kuma mathinani</p> <p><i>(Ngumbau ya ngelanio Nguma na ngatho nikusyokee)</i></p>	<p>Halelluya! Jesus it is you I want, I have no other like you. You comfort me when troubles, you rescue me from troubles.</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Uivosya ala mena kisukali na kwambatwa ni thakame, mwa ikusyokee.</p> <p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>As you heal those with Diabetes and high blood pressure, let them be unto you.</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Mboesya awau aya mena muthelo, Nguma na ngatho ikusyokee</p> <p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>Heal for me these invalids with AIDS glory and praise be unto you.</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Ungililye ilingi sya thayu, vinya mwa Yesu, Nguma ikusyokee</p> <p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>You have overcome for me the storms of life, power Jesus, glory be to you</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Wi mutumia wa matuku kiliko na umanyi waku nongi nduthianika</p> <p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>You are a wise aged elder and your knowledge can't be deciphered</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Wi munene wa anene Yesu, nguma na ngatho ikusyokee</p> <p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>You are the greatest of the great Jesus, glory and praise be to you</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Syitwa yaku ni Alfa na Omenga, Mwambiltyo na Munimukilyo</p> <p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>Your name is Alfa and Omega, beginning and the end,</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Uimbitikisya mauta meu, winini wakwa, utaiwe</p> <p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>As you pour new oil on my singing, be praised.</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Uyu ni mwanau, ukuia nundu wa wia mwa munenge</p>	<p>This is your child crying for a job, just give him</p>

<p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Uyukilya aini ukambani, nguma na ngatho ikusyokee <i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>As you lift singers in Kamba land, glory and praise be to you <i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Uyikia wathi mweu thayuni wakwa nine nguma ikusyokee <i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>As you put a new song in my soul to sing glory be to you <i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Uinzeuvisya nzia vala vete nzia, Yesu, nguma ikusyokee <i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>As you make a way for me where there is no way Jesus glory be to you <i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Nue unengie ngungu mwana, nguma na ngatho ikusyokee <i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>It is you that has given the barren women a child, glory and praise to you <i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Nooka na anyanyawa makwa, Yesu tukuthaithe <i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>I have come with my friends, Jesus we worship you <i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Vamwe na Maselavi na makeluvi twiina twasye ikusyokee <i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>Together with the Cherubim's and sepafins we sing and say be to you <i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Vamwe na atumia miongo ili na ana twiina twasye nguma ikusyokee <i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>Together with the twenty four elders we sing and say glory be to you <i>(Hero of the cross glory and praise be unto you)</i></p>

<p>Kwa makunwa maku nituvoetwe nguma na ngatho ikusyokee</p> <p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>By your stipes we have been healed, glory and praise be to you</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Kwa umenesyo wa nthakame yaku twi athambye, nguma na ngatho ikusyokee</p> <p><i>(Ngumbau ya ngelanio Nguma a ngatho nikusyokee)</i></p>	<p>By the sprinkling of your blood we are washed, glory be to you.</p> <p><i>(Hero of the cross glory and praise be unto you)</i></p>
<p>Nguma na ngatho ikusyokeex2 <i>(Nguma a ngatho nikusyokee x 2)</i></p> <p>Ula watukukwiie Yesu <i>(Nguma a ngatho nikusyokee)</i></p> <p>Niwe utuvoasya Yesu <i>(Nguma a ngatho nikusyokee)</i></p> <p>Wi mwingi wa wendo munene Yesu <i>(Nguma a ngatho nikusyokee)</i></p> <p>Usuitwe ni matei manene <i>(Nguma a ngatho nikusyokee)</i></p> <p>Usuitwe ni mumo mwingi <i>(Nguma a ngatho nikusyokee)</i></p>	<p>Glory and praise be to you <i>(Glory and praise be to you)</i></p> <p>You who died for us <i>(Glory and praise be to you)</i></p> <p>It is you that heals us <i>(Glory and praise be to you)</i></p> <p>You are full of great love Jesus <i>(Glory and praise be to you)</i></p> <p>You are full of great mercy <i>(Glory and praise be to you)</i></p> <p>You are full of great grace <i>(Glory and praise be to you)</i></p>
<p><b>(Spoken)</b> – Ai!! Nguma na ngatho nikusyokee Jehova, ngoo situ nisyakwenda mbee na mbee Jehova!</p>	<p><b>(Spoken)</b> – Ai! Glory and praise be to you Jehovah, our hearts are love you more and more!</p>

### 1.3 'KATIWA' BY JUSTUS MYELO

KIKAMBA	ENGLISH
Ndukakie na ndukateleme nundu nyie ni naku we, Ndukaseng'e na ndukateve ninyie Ngai waku , Nyie ngakunenga ukumbau, na vinya wa ukilya ilingi, mbikaila na ngakusungia na ndikwonya maunene.	Don't fear and don't tremble, I am with you, don't wonder and don't fret I am your God, I will give you brevity and strength to conquer storms, cry out to me and I will answer you and show you greatness.
Yila asyai ma katiwa makwatiwe ni mbanga nthuku ya lelu, akatiwe ni kiuyu kingi na kimako kingi kya ngoox2	When Katiwa's parents got a bad road accident, she got a lot of sorrow and sadness of the heart. x2
Masavu ma vala utethyo wake ukauma mamonisye angoo, na andi wake ula wendanite na nyinyia wake atenetwa	Calculations about where to get her help showed her to her uncle and aunt who were close to her mother before she died.
<b>CHORUS</b> <i>Maisha aa muonaa tukwilaka ni momu, kava kwia wikwatyo waku kwa Yesu, nikwithiwa Yesu wamwikaila niwiiwaa, walika thinani mwite na ndalea kwiwa na munyanya na e vakuvi ivinda ya maumu.</i>	<b>CHORUS</b> <i>This life you see we live is hard, it is better to put your hope in Jesus, because when you cry to Jesus he hears. When you enter in to trouble call him and he won't fail to hear, he is a friend and he is near in times of difficulties.</i>
Mamwiie au nukwie na mwenyu na no wivangie, Katiwa akuniwe ni ngoo akatelema akavaluka, eeiwe thi uvukue au na mwenyu umatavye kana niwikie mutiani nayu nuenda kuthi seko. Oonie avika mwisio na thayu wake ukathela indi Yesu aina muvango wa vinya kutethya Katiwa .	They told her your father and mother are dead so sort yourself, Katiwa's heart beat fast and she fell in shock. She was told to go and excavate her father and mother and tell them that she did exams and now wants to go to sec. school. She saw that as the end even of her life but Jesus had powerful plans to help Katiwa.
<b>CHORUS</b>	<b>CHORUS</b>
Niwasomeiwe katiwa indi asyai make me thayu nimaumasya kilungu ya ikumi na nthembo na usyao wa mbee, na kwoou enda kanisani ukanengane thina syaku vo, evete vu tueke ukwona, uma ukamanthe vasita, Katiwa ila waendie mbaka kwa Pasita akathokyw'a nesa vyu, amwiie kuma umunthi mbitae daddy we.	They castigated her and told her that when her parents were alive they gave offerings and first fruit and so go to the Church and give your problems there, get out of there we Don't want to see you, go out and look for Pastor. When Katiwa went to pastor's home, she was well received, he told her from today call me daddy.

<b>CHORUS</b>	<b>CHORUS</b>
Pasita amukulilye Katiwa muuikia nouthi seko, Katiwa Aathamisye akasya ninguiikia mbooyee nithi, we pasita ndaina mbesa lakini anina muiikiio munene kana Ngai ithe wa ndiwa no amutethesye Katiwa, amuiie wavika sukulu enda wie hedi masita, asyai maku maendie muingo na makooka kuiva fiisi.	Pastor asked Katiwa do you belief you can go to sec, Katiwa answered that, I believe pray for me I will go. The pastor had no money but he had great faith that God the father of orphans can help Katiwa, he told her when you get to school tell the headmaster that your parents went abroad and they will come to pay fees.
<b>CHORUS</b>	<b>CHORUS</b>
Ngai witu nake ekaa kwianana na muikiio wa mundu, oonie muikiio wa vasita na Katiwa na akasungia. Eyiaie muthukumi wake kuma nthi sya kuasa vyu akamwia thi kitutoni Seko mauikulya Katiwa. Avika ndaaona Katiwa lakini aivie viisi vyu w'onthe wa myaka yi ina o vamwe na poketi mani	Our God acts according to somebody's faith; he saw the faith of pastor and Katiwa and answered. He communicated his servant from a very far country and told him to go to Kitutoni sec. and ask for Katiwa. When he arrived he didn't see Katiwa but he paid all fees for four years together with pocket money.
<b>CHORUS</b>	<b>CHORUS</b>
Hedimasita eeta Katiwa akamwia au niwooka na niwakilia viisi vyu mbaka fomu foo ndukakuwa. Katiwa ainamisye uthyu wake vanini na eta methoi, Hedimasita akasuania noithiwa akiiwa ni muyo, Katiwa etite methoi aumisye kathangu muvuko kuna visa wa asyai make na matangaso ma kikw'uu.	Headmaster called Katiwa and told her your father has come and cleared all fees till form four you will stay in school. Katiwa bounced her face and shed tears. Headmaster thought she was crying out of joy with tears flowing, removed a paper from her pocket bearing the photo of her parents and death announcement.
<b>CHORUS</b>	<b>CHORUS</b>
Hedimasita aimwia ni pole Katiwa akosa vinya, akamwia kwi Ngai wi thayu nundu yu usu ni mulaika. Amwiie kuma asyai meetwa ni myai ta itatu na mathiko moo makavita na ngatwika ndiwa Katiwa. Yesu ena vinya na nutonya kwika kyama kinene, ikwatye Yesu na uyieka kwanganga na ndukasonoka.	As the headmaster told her sorry, Katiwa become strong, she told him that there is a God who lives because that was an angle. She told him since my parents died and were buried, it has been three months and I Katiwa become an orphan, Jesus has strength and is able to do great miracles, trust in Jesus and stop wandering and you will never be ashamed
<b>CHORUS</b>	<b>CHORUS</b>
O tondu Ndolokasi na mutunia Esekia mekaa meko ma vata kwa Ndiwa na andu ma Ngai, no w'o asyai ma Katiwa maumasya kilungu kya ikumi nthembo na usyao wa mbee maitwaa nyumbani ya	Just like Dorcas and Ezekiel used to perform God's acts to windows and God's people, the same way Katiwa's parents gave tithes and first fruits to the house of the God. Our God is diligent and he must

<p>Ngai. Ngai witu nake e kithto na nde ndei ya kumaiva ala matethasya ndiwa kana ala matetonya.</p>	<p>reward those who help orphans or the helpless.</p>
<p><b><i>CHORUS</i></b></p>	<p><b><i>CHORUS</i></b></p>
<p>Na ethiwa wi ndiwa eka kuia, Ngai ndolawa nue. Nue kyuma kya itho yake na ausolete kwokoni, kwanza ona waile kutana nundu ithe waku ni Ngai, nosu niwe mwene vinya utonyi na mautethyo, nayiingwa vata wa kwangangwa na kwimakia. Yesu e kivilani ikwatye Yesu na uyieka kwanganga na ndukasonoka.</p>	<p>And if you are an orphan stop crying, God doesn't forget you. You are the apple of his eye and he has drawn you in his hand. In fact you should rejoice because is your father is God, and that is the all powerful, with strength and help. There is no need to wonder is on the seat. Trust Jesus and stop wondering and you will never be ashamed.</p>
<p><b><i>CHORUS</i></b></p>	<p><b><i>CHORUS</i></b></p>

**1.4 NI UTANU (IT IS A JOY)  
BY WILBERFORCE MUSYOKA**

KIKAMBA	ENGLISH
<p>Halleluyaa Yesu! (Spoken) Ni utanu kwona Yesu uimbonia maunene Kumbonia wendo waku Yeova thayuni wakwa nooka ukwia, Mwiai!</p>	<p>Halleluiah Jesus! (Spoken) It is a joy Jesus to see you showing me greatness To show me your love Jehova in my life, I come to tell you Lord!</p>
<p>(Call)-Ni utanu! Ni utanu! <i>(Response)-Niutanu kwona uimbonia maunene Yesux2</i> (Call)- Yila ukunumia mathinani <i>(Response)- Ni utanu kwiw'a uimbita mwana ngakwita tata, taiwa!</i> (Call)- Wambosie ndetonya, wandete kyenini ii  <i>(Response)-Ni utanu kwiw'a uimbita mwana nganwita tata, taiwa!</i> (Call)-Wambinguie metho makwa <i>(Response)-Ni utanu kwiw'a uimbita mwana nganwita tata, taiwa!</i></p>	<p>(Call)-It is a joy! It is a joy! <i>(Response)-It is a joy to see you showing me greatnessx2</i> (Call)- When you deliver me from trouble <i>(Response)-It is a joy to hear you call me son, I call you daddy, be praisedx2</i> (Call)-You took me from helplessness and brought me to light  <i>(Response)-It is a joy to see you showing me greatness be praisedx2</i> (Call)-You opened my eyes <i>(Response)-It is a joy to hear you call me son, I call you daddy, be praisedx2</i></p>
<p>Kathwa! Kathwa!</p>	<p>Be adored! Be adored!</p>
<p>Wambie nyie ndi ngombo ni munyanyau, wambiie amaitha makwa ni amaitha maku, wambiie maundu makwa ni maundu maku, wambiie ala mekimbiita Yesu ukamekita, wambiie ala membukilila ukamokiliila,  Ni utanu kwiw'a uimbita mwana nganwita tata, taiwa!</p>	<p>you told me I am not a slave I'm your friend, you told me my enemies are your enemies, you told me that my issues are your issues, you told me that you'll fight my enemies Jesus, you told me those who arise against me, you will arise against them, It is a joy to hear you call me son, I call you daddy, be praised!</p>

<p>(Call)-Ningusi ya maunene maku          (Call)-Niilyi undu niilyi nundu waku Yesu  <i>(Response)-Ni utanu kwiw'a uimbata mwana nganwita tata, taiwa!</i>          (Call)-Niwe unengete mali ila ninayo Yeesu  <i>(Response)-Ni utanu kwiw'a uimbata mwana nganwita tata, taiwa!</i></p>	<p>(Call)-I am a witness of your greatness          (Call)-I am the way I am because of you Jesus  <i>(Response)-It is a joy to hear you call me son and I call you daddy, be glorified!</i>          (Call)-It is you that has given me the wealth that I have Jesus!  <i>(Response)-It is a joy to hear you call me son and I call you daddy, be glorified!</i></p>
<p>Nililikana ndeto sya wendo waku ngakelemya methoi,          wambie wathi kuseuvya mawikalo maseo Yesu,          nililikana mawatho maku ngakelemya methoi,            nililikana ndeto sya wendo waku ngakelemya methoi          Ni utanu kwiw'a uimbata mwana nganwita tata, kathwa!</p>	<p>I remember the words of your love tears well up in my eyes,          you told me you've gone to prepare good dwellings Jesus,          I remember your promises tears well up in my eyes,          I remember the words of your love, tears well up in my eyes,          It is a joy to hear you call me son and I call you daddy, be glorified!</p>
<p><i>(Response)-Ni utanu kwiw'a uimbata mwana nganwita tata, taiwa!</i>            (Call)-Niwe wathi wakwa nue ndeto syakwa  <i>(Response)-Ni utanu kwiw'a uimbata mwana ngakwita tata, taiwa!</i>          (Call)-Kanywa wakwa usiwe ni ndeto syaku!    <i>(Response)-Ni utanu kwiw'a uimbata mwana nganwita tata, taiwa!</i></p>	<p><i>(Response)-It is a joy to hear you call me son and I call you daddy, be glorified!</i>            (Call)-You are my song you are my words    <i>(Response)-It is a joy to hear you call me child and I call you daddy, be glorified.</i>          (Call)-My mouth is full of your words!    <i>(Response)-It is a joy to hear you call me child and I call you daddy, be glorified.</i></p>
<p>Call- Na niw'o, naniw'o metho maku me wendo Yesu  <i>(Response)-Taiwa</i>          Call- Umboneteye wendo utathimika Yesu</p>	<p>Call- It is true, it is true your eyes have love Jesus.  <i>(Response)-Be praised</i>          Call- you've shown me immeasurable love</p>

<p><b><i>(Response)-Taiwa</i></b>  Call- Unumitye vaasa Yesu nundu ni munyanyau</p> <p><b><i>(Response)-Taiwa</i></b>  Call- Wendo witu umite vaasa Yesu wi munyanyau</p> <p><b><i>(Response)-Taiwa</i></b>  Call- Wambiie ndukambita ngombo nundu ni munyanau</p> <p><b><i>(Response)-Taiwa</i></b>  <i>Ni utanu kwiw'a uimbata mwana nganwita tata, taiwa!</i>  <b><i>Spoken:</i></b> Uuui! Wi munyanyawa Yesu!</p>	<p>Jesus</p> <p><b><i>(Response)-Be praised</i></b>  Call- You've brought me from far for I am your friend</p> <p><b><i>(Response)-Be praised</i></b>  Call- our love has come from far Jesus I'm your friend</p> <p><b><i>(Response)-Be praised</i></b>  Call- you told me you'll never call me a slave for I'm your friend</p> <p><b><i>(Response)-Be praised</i></b>  <i>It is a joy to hear you call me child and I call you daddy, be glorified</i>  <b><i>Spoken:</i></b> 'Uuui!' You are my friend Jesus!</p>
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**1.5 NIENDA KIW’U (I NEED WATER)  
BY STELLER MENGELE**

<b>KIKAMBA</b>	<b>ENGLISH</b>
Yesu akomanie na mundu muka Musamalia kithimani, Amukutavya nenge kiw’u kya kunywa x2	Jesus met with a Samaritan woman at the well, he told her, give me drinking water.
Na mundu muka usu avata Yesu kiw’u nundu vai umaitha kati wa ayuti na asamalia. Na Mundu muka usu ai mumalaya na ndeesi eneena na Yesu masia ula utangia.	And that woman denied Jesus water because there was enmity between Jesus and Samaritans. And the woman was a prostitute; she never knew that she was talking to Jesus Christ the Saviour.
Nake Yesu amutavisye mundu muka, nindonya ukunenga manzi ma thayu ndukeewa wauni ingi. Ata ngiiwa, na ndua yonthe ya samalia yatangiiwa, wauni woo wathela.	Then Jesus told the woman I can give you the living water that you will never be thirsty. She was saved and the entire Samaria was saved their thirsty was quenched.
Nisie kwithia ukamba witu wina wauni mwingi kuma myaka ya mungelasa thina witu withiitwe kiw’u. Syana iveti atumia mekaya thina ni kiw’u Indo syikwa, liu wiuma muundani, mbua yatilika	I’ve realized there is lots of thirsty in Kamba land. Since the colonial days our problem has been water. Children, women and men cry for water. Cattle die; crops fail when the rains fail.
Andu namo meika mauthuku ni wauni wa nai Indi Yesu niwe usungio tumuthaithe atunenge mbua naithasya andu maitu kuma mimeoni ya nai	People are doing evil because of the thirst for sin. But Jesus is the answer lets worship him. he will give us rain and free our people from the thirst of sin
Na keli tutumie iliko ila watunengie, tutumie iliko ila watunengie, tuinze silanga tukwatye kiw’u mbua yaua tumine yua ukamba	Secondly let’s use the brains he gave us. let’s make dams to store water so that we get rid of drought in Kamba land.

<p><b>Response- (Nienda kiw'u ninywe ndikewe wauni ingi)</b>  mundu muka mu samalia yila weithie Yesu ena manzi ma thayu aisye.  <b>(Response)</b>  Onakwa nimanthana Yesu ula wina manzi ma thayu nundu.  <b>(Response)</b>  Nandisyoka nitumie akili vinya ila wanenyie nduikanie kiw'u –<b>(Response)</b>  Kanisa nitui na mauma, ninze silanga ni thiikanie kiw'u mbaitu –<b>(Response)</b>  O na mbua yatilika nithiwe 'na kiw'u kya ungithya liu–<b>(Response)</b>  Nzangule sya tusiko na masilia ninakola, yu twiseuvya myethya ya kwinzania silanga ku misyini oh twi imwe! –  <b>(Response)</b>  Makueni kaundi, Kitui kaundi, masaku kaundi twiasya ukamba nitunoete nikwona wa mativiini ati twna nzaa–<b>(Response)</b>  Nituthuikume na moko maitu nundu twina utonyi wa umina vata wa mwolyo ukamba. –  <b>(Response)</b>  Nitunoete utangaasiwa tiviini ati twina yua. –  <b>(Response)</b>  Twimatha Yesu atutethesye vya –  <b>(Response)</b>  Silikali sya kaundi tunengei mathayu tutwikanie kiw'u. –<b>(Response)</b></p>	<p><b>Response- (I want drinking water that I may not thirst again.)</b>  when the Samaritan woman realized Jesus had the living water she said.  <b>(Response)</b>  Even me, I'm searching for Jesus who has the living water, because.  <b>(Response)</b>  Then I will also use the brains and strength He has given me to harvest water. –  <b>(Response)</b>  I will go to church and after I will make dams, to harvest water my people. –  <b>(Response)</b>  Even when the rains fail, I will have water to irrigate–<b>(Response)</b>  I will forsake the guilds which buy spoons and cooking pots, we are forming guilds of making dams in our homes all of us. –  <b>(Response)</b>  Makueni County, Kitui County Machakos County we are tired of famines being aired on Tv. –<b>(Response)</b>  Let's work with our hands, because we have the ability to eradicate the need of relief food in Kamba land. –<b>(Response)</b>  We are tired of famines on our land being announced on the Television. –<b>(Response)</b>  We will seek Jesus to help us –<b>(Response)</b>  County governments, give us papers that we may collect water. –<b>(Response)</b></p>
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**1.6 OSA VINYA (BE STRONG)  
BY JUSTUS MYELO**

KIKAMBA	ENGLISH
Isitwa ya Yeova ni mwako mutulu na wivitho, kwa ala alungalu tuiite wikwatyo witu kwa Yesux3	The name of Jehovah is a tall tower and a hiding place for the righteous who put their hope in Jesus
Sua umwe utuini kwatwilyue na kimako na kwavukwa kelitu, ning;ei na ikatoloka x2 Yila volisi mookie nailililwe makosa na noovwa myai itatu ni yela nginyamaa netina ngalekwa. ndyaakwa ngoo, endwa x2 nekalile mboyani neteele na Ngai akambikia kyama	One day in our village, thieves broke in, stole and defiled a girl then they escaped. When the police come I was falsely accused and jailed, five months in jail and later I was released. I didn't lose heart, beloved I stayed in prayer waiting and God performed a miracle for me
<b><i>(CHORUS)</i></b> <b><i>Osa vinya ii mwendwa, ndukakwe ngoo, ikia vitii mboyani na Ngai nukukwia kyama x2</i></b>	<b><i>(CHORUS)</i></b> <b><i>Be strong, ooh beloved don't lose hope, be committed in prayers, God will perform a miracle for you.</i></b>
Nauma yela ngekala myai ta ili na ngaandikwa ta ikanga ngalini sya ilovi kuthi makutano.  Sua umwe twinukite simu tyino nzeo vyi itewa na ndesi ni ya kuya ngaumwa mbesa ngathooa. Syumwa itatu iithela naimukune mbingu mokoni na ,ngewa ngaweteeaa mbee, mbutini seli ngasyokethya. Ni kotini ii ndekuota mashitaki masomwa ngewa ni mavityo novewe ungei na kuaa mundu	When I left jail, about two months later i was employed as a taut in 'matatus' from Nairobi to Makutano. One day on our way home, here's a very good phone on sale, and without knowing it was stolen property I bought it. In three weeks' time, I was handcuffed and told I would explain later, in the police car boot, back to the cell. In court, without dreaming, the charges were read and I was charged with robbery and murder.
<b><i>osa vinya ii mwendwa, ndukakwe ngoo, ikia vitii mboyani na Ngai nukukwia kyama x2</i></b>	<b><i>Be strong, ooh beloved don't lose hope, be committed in prayers, God will perform a miracle for you.</i></b>
wai muvango mwithianu wa Ngai ayenda	It was God's perfect plan for me, to be

<p>ndangiiwe, navika seli nataviwie ndeto na ngaalyuka (kiveti kyakwa kyukite kumbona livoti maete ila ngali inavingilitile ndelewa na ikanganga mathela)x2</p> <p>Na vau ngamanya maundu ala mangitikie wai muvango mwithianu wa ngai wakwa ainzuvia</p>	<p>saved. In jail I was preached and I reformed.</p> <p>My wife come to see and brought news that Matatu rolled over, and driver and taut perished.</p> <p>And therefore, I knew the things that had happened to me were in my Gods perfect plan preserving me.</p>
<p><b><i>osa vinya ii mwendwa, ndukakwe ngoo, ikia vitii mboyani na Ngai nukukwia kyama x2</i></b></p>	<p><b><i>Be strong, ooh beloved don't lose hope, be committed in prayers, God will perform a miracle for you.</i></b></p>
<p>(Call)- Ikiia Yeova eeh!</p> <p>(Response)- sua umwe ukavitukiwa</p> <p>(Call)- maundu maku malungale</p> <p>(Response)- wonae ta ndoto maotaa</p> <p>(Call)- ikiia Yesu mwendwa</p> <p>(Response)- Ngai nukukwia kyama ndukatate kuteva nikwithiwa nukwikia kyama</p>	<p>(<b>Call</b>)- Trust Jehovah eeh!</p> <p>(<b>Response</b>)- one day it will be well for you</p> <p>(<b>Call</b>)- For your issues to be alighted,</p> <p>(<b>Response</b>)- you will think if you are in a dream</p> <p>(<b>Call</b>)- Trust Jesus beloved</p> <p>(<b>Response</b>)- God will perform a miracle for you.</p> <p>Don't be dismayed I tell you God will do it.</p>

## APPENDIX II

### Sample Questionnaire

This questionnaire has been designed to help collect information on a survey on the communicative effect in selected contemporary Kikamba gospel music.

The objective is to find out whether the messages in the six selected songs have been effectively communicated to the listeners. Your cooperation will be highly appreciated.

Please write your answer in the spaces provided

1. Indicate your gender .....
2. Tick the area from which you come
  - (i) Rural area
  - (ii) Urban area
3. Tick the age group to which you belong
  - i) 15 years - 30 years
  - ii) 31 years - 45 years
  - iii) 46 years - 60 years
  - iv) 61 years and above
4. How would you rate your proficiency in Kikamba? Tick the response that you feel best represents your answer.
  - i) Very good
  - ii) Good
  - iii) Fairly good
  - iv) poor
5. Have you listened to the songs
  - i) Uka na ndukatumane, by Stellar Mengele .....
  - ii) Ngumbau ya Ngelanio, by Wilberrforce Musyoka .....
  - iii) Katiwa , by Justus Myelo .....
  - iv) Ni Utanu, by Wilberforce Musyoka .....
  - v) Nienda Kiw'u, by Stellar Mengele .....
  - vi) Osa Vinya, by Jusus Myelo .....
6. If your answer in number 4 is 'NO' do not proceed with the survey.

7. What message or messages do you get when you listen to the following songs;

i) Uka na ndukatumane, by Stellar Mengele

.....  
.....

ii) Ngumbau ya Ngelanio, by Wilberforce Musyoka

.....  
.....

iii) Katiwa, by Justus Myelo

.....  
.....

iv) Ni Utanu, by Wilberforce Musyoka

.....  
.....

v) Nienda Kiw'u, by Stellar Mengele

.....  
.....

vi) Osa Vinya, by Justus Myelo

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